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²
Les Femmes Bibliophiles

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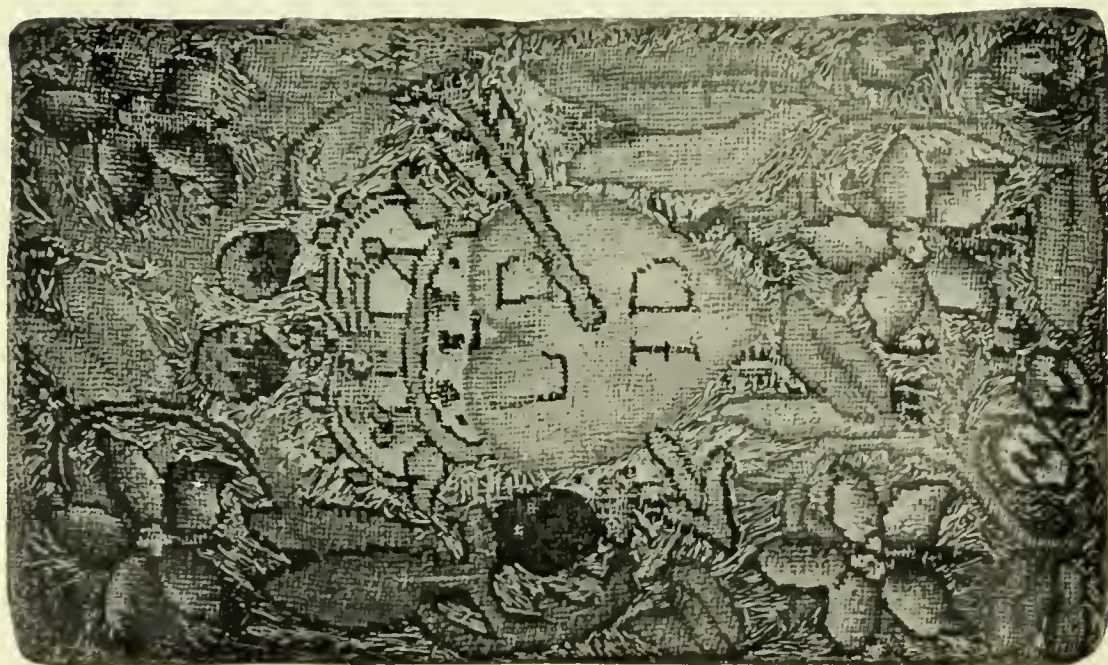
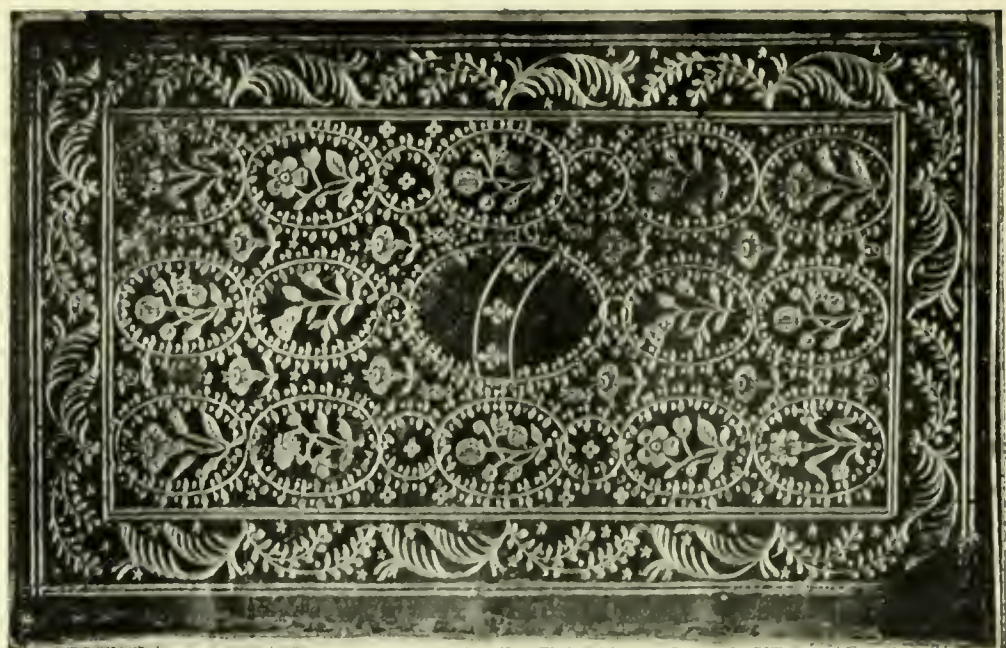


LONDON

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LES FEMMES BIBLIOPHILES



I

MARGUERITE DE VALOIS, "LA REINE MARGOT."

GAETANO (B.). Sextus decretalium liber per Bonifacium Octaum pontificem in Concilio Lugdunensi editus, iam recens ad vetustissimorum exemplarium fidem quam accuratissime, emendatus.

G. Roville. *Lyons*, 1555.

12mo.

* * * An exquisite red morocco binding. It is in extraordinary preservation, being practically as fresh as the day it left Eve's hands for "la Reine Margot's" Library. Round the sides is a frame of alternate branches of palm and laurel, between double-line gilt fillets. The interior space is filled with a number of oval compartments, three in a row, formed of laurel branches, and each containing a flower spray, of which there are six different varieties. Between the ovals are scattered single flowers and small dots and stars. The back, which is flat, is decorated with a similar frame and a single row of oval compartments. The centre oval on the front cover contains the armorial bearings of three fleurs-de-lys on a curved bend, while the corresponding oval on the other side has a three-flowered lily plant with the motto "Expectata non eludet." The edges of the leaves are gilt, and the end-leaves are of white paper. This is one of the famous bindings by Clovis Eve for Marguerite de Valois, the first wife of Henri IV, after her own design. The Queen's collection was an important one, systematically bound—Science and Philosophy in citron morocco, the Poets in olive or green, and History and Theology in red.

This volume contains the Decretals as passed at the Council of Lyons and collected by Benedetto Gaetano, Pope Bonifacius VIII. This Pope, who was elected in December 1294, was a nephew on his mother's side of Alexander IV. At Paris he had completed his studies by obtaining the degree of Common and Civil law, and had acted as Legate to nearly every important Country of Europe. He was of blameless character, but was determined to uphold at all costs the supremacy of the Holy See. In 1299 he claimed the Kingdom of Scotland from Edward I, who was trying to exercise feudal superiority over the Country, and this resulted in the sending of the famous historical document, the Barons' letter to the Pope, of 1301.

The present ranks with the most perfect of these famous bindings.

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CHARLOTTE BRISARD-TIVILLE.

BREVIARIUM ROMANUM, ex Decreto Sacrosancti Concilij Tridentini restitutum. Pii V. Pont. Max. iussu editum.

Jacques Kerver. *Paris*, 1574.

4to.

* * This copy of the "Breviary of Pius V" is remarkable for its most magnificent binding by Nicholas Eve, Henri III's binder. It is of olive morocco, entirely covered with a profusion of gold tooling. The groundwork of the design, which covers the whole side, is geometrical, an intricate pattern of squares and curves worked in lines. The intervening spaces are filled with spirals and waving branches of foliage. The back is flat and covered with a similar design. The boards are lined with marbled paper, and the edges of the leaves are gilt. In the centre of each cover is an armorial book-stamp. The shield bears the curious arms, "Barry of six azure and argent, the azure bars charged with a spread eagle between two lions rampant affronté or, each enclosed in an annulet enchained of the same, the argent bars charged with nine ermine spots—four, three, and two." The shield is enclosed in an ornamental framework, and the whole is within an ornamental oval border. The arms are those of Charlotte Brisard-Tiville, wife of Charles Brisard-Tiville, "Conseiller au Parlement de Paris," who formed a very splendid library.

Amongst the many reforms carried out by the Council of Trent was a revision of the Service Books. It had entrusted the work of preparing a correct and uniform Liturgy to a Committee of its members, but when the Council closed in 1563, and their own time had proved inadequate, a number of tasks were handed over to the Pope by the Committee for completion. These comprised, amongst others, the compilation of a Catalogue of forbidden books, a Catechism, and a new edition of the Missal and Breviary. The work was completed under Pius V in 1570. The privilege of printing these books in Paris was granted to Jacques Kerver.

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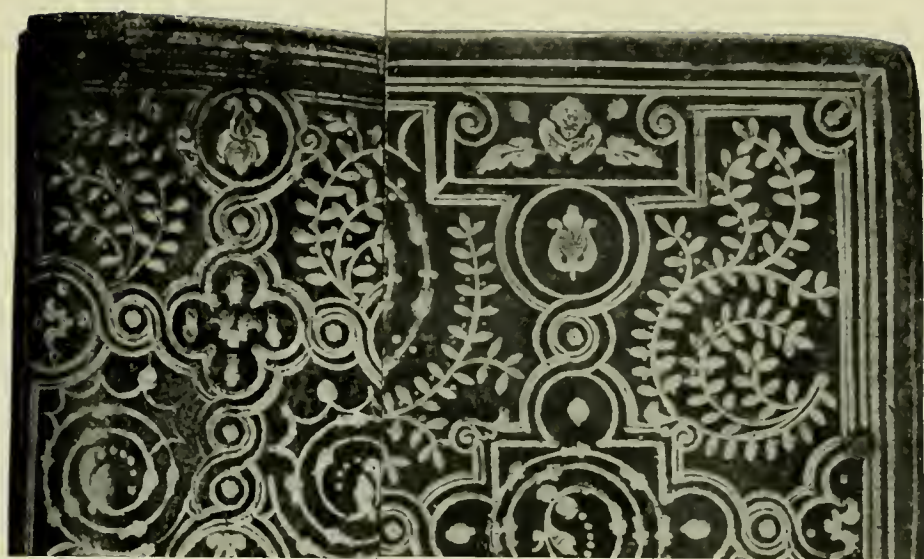
HENRIETTA MARIA, QUEEN OF CHARLES I.

GUARINI (B.). Opera Poetiche, Sonetti, Madrigali, et alcune ottaue.

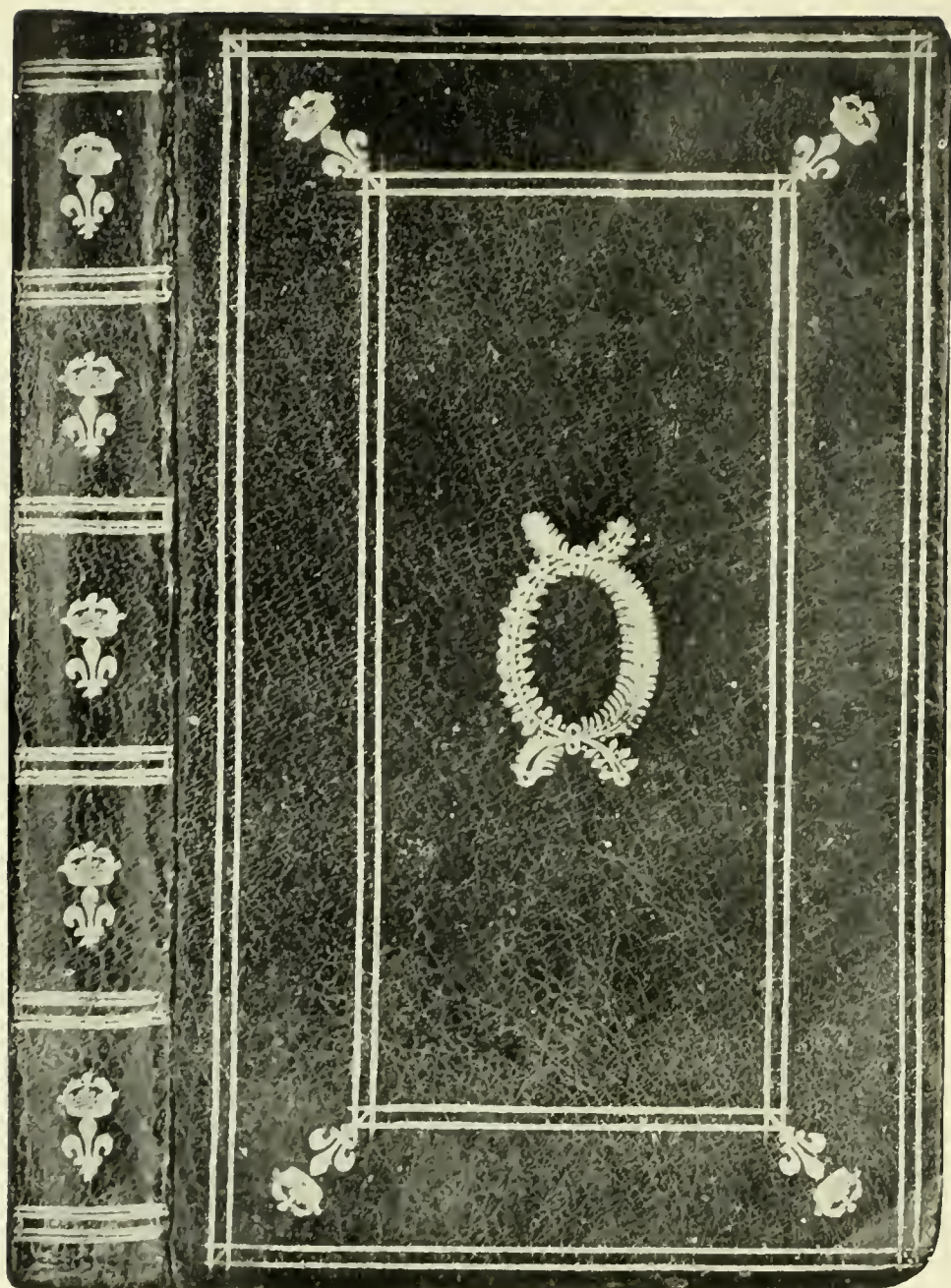
Giovanni Battista Giotti. *Venice*, 1606-8.

12mo.

* * An English binding of white vellum. The sides are ornamented with a double panel frame, each formed by a single gilt line, two being joined by a diagonal line from the angles. The back is flat with bands. The end-leaves are of white paper, and there are rose-coloured silk ties. The edges of the leaves are gilt. In the centre of each cover is stamped the Royal fleur-de-lys surmounted by a coronet. A note on the inside of the cover records that this book belonged to Henrietta Maria, queen of Charles I.







Giovanni Battista Guarini, the Italian poet, was born at Ferrara in 1537. He was for some years Professor of Belles-Lettres in the University of Ferrara. Later he was successively attached to the Courts of Ferrara, the Medici, and the House of Urbino. His fame rests principally on his famous pastoral, the "Pastor Fido," which stands first in that class of Italian compositions. The book is a brilliant work reflecting the manner of life, the superficialities of the age, and the vices. It was first represented at Turin in 1585 on the occasion of the marriage of Charles Emmanuel, Duke of Savoy, with Catherine of Austria. It was first printed in 1590, and new editions followed in rapid succession. Giovanni was the author of "Il Segretario," a Comedy entitled "Idropico," some Latin orations, and a number of Letters, Sonnets, and Poems. He died at Venice in 1612. The printer, Giotti, appears to have issued several editions of the "Pastor Fido" from 1602 on.

This edition is divided into two parts, separately paged, with a general title-page dated 1606. The first part contains the "Pastor Fido," and each act begins with a small woodcut. The second part, which has a neatly engraved title-page dated 1608, contains the Sonnets and other miscellaneous pieces.

4

MARIE DE MÉDICIS, QUEEN OF HENRY IV.

BONNET. Recueil Chrestien. Ou sont une prophetie de Ste. Brigide Royne d'Escosse : Promettant au Roy, & aux Chrestiens : par sa Majesté : une grande prosperité & élévation : et conseillant, & enseignant, la sienne première spirituelle.

Pierre Chevalier. *Paris*, 1611.

8vo.

* * * The Dedication copy to Marie de Médicis.

The binding of this volume is of claret-coloured morocco. Round the sides runs a frame made with a two-line fillet, and within this is a panel made with the same tool. At each corner of the panel is a crowned fleur-de-lys of Marie de Médicis, and in the centre an oval wreath formed of a branch of palm and one of laurel. The back is flat, with bands, and in each panel is stamped a crowned fleur-de-lys. The edges of the leaves are gilt, and the boards lined with plain paper. The custom of having a wreath as a centre-piece on a Royal binding became common in the reign of Henri III and lasted for some time, until it was superseded by the more elaborate ornament of Le Gascon school. *The book appears to be exceedingly rare and entirely unmentioned by Bibliographers.* It begins with the prophecy of St. Brigit, "Queen of Scotland," taken from a book by the Sieur du Pré, printed in 1608. The book referred to is probably the "Abrégé fidelle de la vraye origine et généalogie des François," by Claude du Pré, Sieur de Vaus-Plaisant, itself a rare book. Other extracts follow, relating to the prophecy, in prose and verse. Then comes an account of a contemplated Crusade against the Turks, and of the travels of the Chevalier de Bonnet. Next is an Italian poem on the travels of Bonnet, by Giovanni Mario

Verdizotti, with a translation, and other poems by Amadis Jamin, Jean Antoine de Baif, Robert Estienne, and others. From incidental references it is clear that Bonnet was present at the Wars with Turkey, and probably at the great naval battle of Lepanto in 1571, when Don John of Austria destroyed the Turkish Fleet. He died of fever in July 1572 on board ship and was buried at sea. The various parts of the book were collected and edited by his nephew, Guillaume de Bonnet, Sieur et Baron d'Aumelas, Treasurer-General of France, who has added a long Epistle addressed to Marie de Médicis and some verses and translations. The book contains three finely engraved portraits. The first is of Henri IV on horseback, the others half-lengths of Louis XIII and Marie de Médicis, after drawings by J. le Clerc. All three are engraved by L. Gaultier, who was born at Mentz in 1552, and died in 1641. He was a very successful engraver, whose portrait-work is much esteemed, not only for the delicate workmanship, but also for the reliability of the likenesses.

5

LADY (VENETIA) DIGBY.

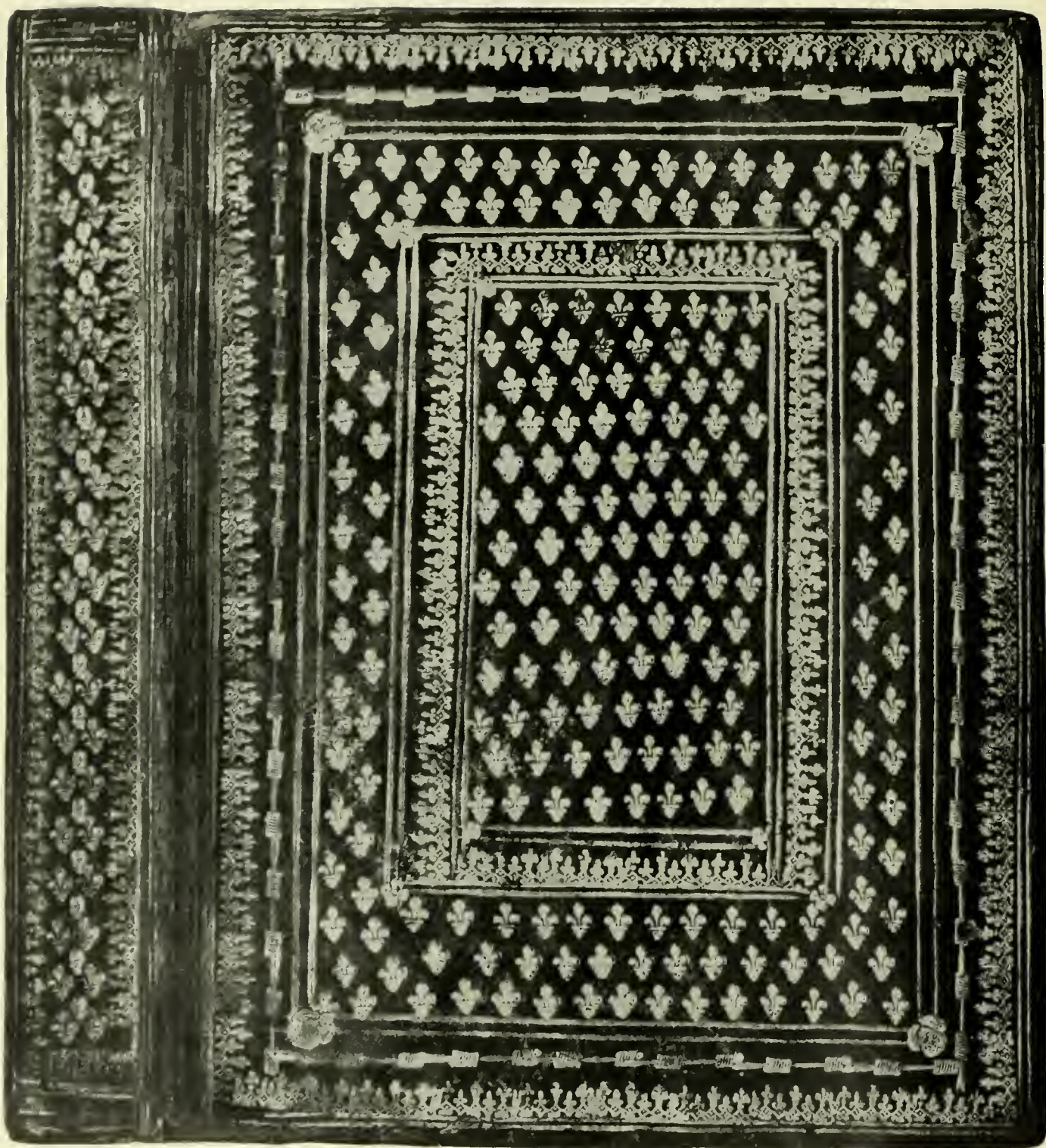
ANDRONICUS RHODIUS. *Ethicorum Nicomacheorum Paraphrasis.*
Cum Interpretatione Danielis Heinsii.

Jeannes Patius. *Leyden*, 1617.

8vo.

* * * Andronicus of Rhodes, who flourished about 60 B.C., was a follower and commentator of Aristotle. The present work is a paraphrase of the Nicomachean Ethics, with a Latin translation by Daniel Heinsius, the celebrated professor of Leyden, who did so much editorial work for the Elzevirs. This copy, which was bound for the "beautiful Venetia Digby," one of the great ladies of Charles I's Court, has the pages ruled with red, and is in a red morocco binding of the finest quality. The sides are bordered with a frame made with a fillet having a dotted line in the centre between two plain lines, and an interior panel is made with the same tool. At the corners of the panel is a stamped, finely engraved tool showing flowers springing from a vase. The panels of the back have in the centre a monogram K.V.D., and this is surrounded with some very delicately and accurately worked spiral and dotted tooling. The volume has marbled end-papers, and the edges of the leaves are marbled under the gold. In the centre of each cover is an armorial stamp. The shield contains the following arms: Quarterly 1 and 4, Azure, a fleur-de-lys argent (Digby); 2 and 3, Ermine, on a bend sable, three goats' heads erased argent (Mulshoe); Impaling: Quarterly 1 and 4, Argent, on a bend azure, three bucks' heads cabossed or, a crescent for difference (Stanley, Lord Monteagle); 2 and 3, Or, a lion rampant azure (Percy). Above the shield is a helmet, from which depends the mantling, surmounted by the crest "An ostrich argent, in the beak a horse-shoe or." In Davenport's "Heraldic Bookstamps" this coat is incorrectly described. The device is that of Sir Kenelm Digby and his beautiful wife Venetia Stanley. Sir Kenelm Digby was born in 1603, married in 1625, and died in 1665. As Lady Digby died in 1633, it is probable that the armorial





stamps, which contain both the husband's and the wife's arms, were engraved between 1625 and 1633. The Digbys were very ardent book-collectors, and it is strange that so little is known about their Collections. In 1630 Thomas Allen bequeathed to Digby his valuable Collections, and the manuscripts in it were given by Digby to the Bodleian Library in 1634. The earliest Digby library is said to have been destroyed during the Civil War by the Roundheads. During Digby's various residences in Paris he formed there a magnificent library, and on his death in London in 1665 it was confiscated by the French King in virtue of the "droit d'aubaine." One account stated that the books were sold by auction for 60,000 livres, another that they were ransomed for 10,000 crowns by Digby's relative, the Earl of Bristol. Some magnificently bound volumes with the Digby arms are in the Bibliothèque Nationale, so that it is probable that part, at least, of the library remained in France.

The binding of this copy is certainly French workmanship, and probably by Macé Ruette.

This is an excessively rare *provenance*.

6

ANNE D'AUTRICHE, QUEEN OF LOUIS XIII.

LE BOURDAIS (H.). Les entretiens spirituels d'une Ame deuote aux stations de la s^e sepmaine et ses deuots eslancemens sur la vie & passion douloureuse de nostre seigneur & Redemptour Jesus Christ.

Mans, 1625.

4to. *Manuscript*.

* * This very elaborate binding is a fine specimen of contemporary French work. It is of olive morocco, and the entire side is covered with tooling. The outer frame is made with a delicate dentelle roll with a two-line fillet. Then comes a knotted cord, not worked from a roll, but from single tools, and within this a two-line frame ending at the corners in cherubs' heads. The frame of the inner panel is made with the same dentelle roll between double gilt lines stopped with rosettes and trefoils. The whole space between the frames, as well as the interior panel, is dispersed with fleurs-de-lys. The back is flat, and dotted with fleurs-de-lys and acorns within a frame of a dentelle roll and fillets. The edges of the boards are tooled with the knotted cord design.

The Author of the work, Hardouin Lebourdais, Sieur de la Genevraie, was born at Mans about the end of the sixteenth century, and held some Law offices connected with the City. He does not seem to have gained much respect for the Law, for in 1610 he printed at Mans his "Libre descours sur l'Origine des Procès," full of invective and anecdotes. In the same year he issued "Regrets sur la mort de Henri VI," and in 1614 a "Discours sur l'entrée de leurs MM. Louis XIII et Marie de Médicis en la ville de Mans." Later he became an Advocate in one of the inferior Courts. He wrote several works in prose and verse against the Protestants, published in 1624, with the title "La Concorde en l'état ecclésiastique." Though not a theologian, he was well conversant with matters in dispute, and had a fluent and lively style of writing. He died at Mans about 1640.

The present work is addressed to Matthieu Molé, the celebrated President of the French Parliament. Born in 1584, he was educated at the University of Orléans, and became "procureur général" in 1614. Trusted and esteemed by Louis XIII and Richelieu, he acquired great influence in Parliament, and took part in the Assembly of the Notables at Rouen in 1617. His leanings towards the doctrines of Port Royal brought about an estrangement with Richelieu, and after the latter's death in 1642 Molé, who had been made first President of the Parliament in 1641, entered on a long conflict between that body and the Crown. Throughout he played a conciliatory part, and though his counsels failed to prevent the outbreak of the first *Fronde*, he negotiated the peace of Reuil in 1651.

7

DUCHESSÉ DE LA VALLIÈRE.

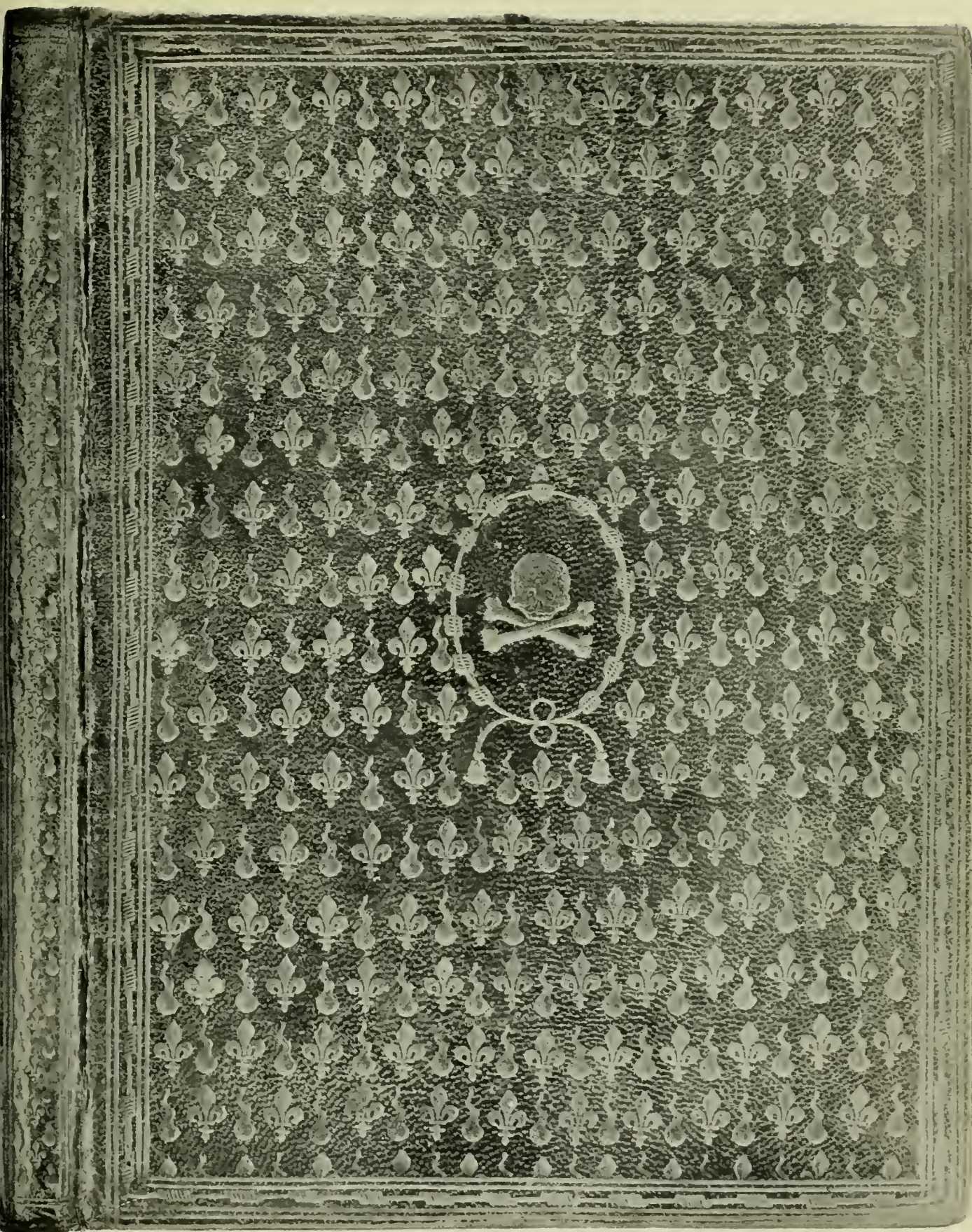
BAUDRY (E.). Le triomphe de la vertu sur la Mort. Divisé en Trois Parties . . . à l'Immortelle Memoire de Feve Tres-Haute, tres-excellente et tres-illustre Princesse Madame Lovyse de Bourbon Duchesse de Longeville. Engraved title by Briot.

Pierre Rocolet. *Paris*, 1638.

4to.

* * There is scarcely any rarer *provenance* than that of Madame de la Vallière.

This fine binding by Ruette is of black morocco, and is decorated in the *semé* style of the early seventeenth century. Round the sides runs a frame made with the knotted cord usually associated with widowhood or mourning between a double-line fillet. The whole of the sides is diapered with the exception of a small oval space in the centre, occupied by a skull and crossbones enclosed in a knotted cord. The back is flat, and covered with a *semé* similar to the sides, but worked with smaller tools. The binding was made for Louise de la Vallière. She was the daughter of Laurent de la Beaume le Blanc, Seigneur de la Vallière. Taken to the Court by her mother, she became Maid of Honour to Henrietta, wife of Louis le Dauphin. In 1661 she became the Mistress of Louis XIV. She is described as having been very charming in every way, and of a quiet and retiring disposition. She retained the affection of the King for about ten years, but in 1671 retired to the Convent of Chaillot, ultimately joining the Carmelites in 1674. The remainder of her life was passed in seclusion and rigid devotion; her death, hastened by the austerity of her life, taking place in 1710. The volume is a memorial to Marie Louise de Bourbon, daughter of Charles de Bourbon, Comte de Soissons, who died in 1612, and his wife, Anne de Montafie. She married Henri d'Orléans, Duc de Longueville. The work is divided into three parts, each having an engraved frontispiece, by Briot. The first part, "Divers motifs de Consolation," is addressed to her mother Anne, Comtesse de Soissons; the second, "Une chapelle Ardente," to her husband, the Duc de Longueville; and the last, "Deux tombeaux glorieux," to her brother Louis, Comte de Soissons.



During the reign of Henri III, when Nicholas Eve was the Royal binder, the practice of covering the sides of volumes with semés of fleurs-de-lys or other small ornaments became the fashion. One volume has the sides studded with fleurs-de-lys and tongues of fire, while some bindings made for the King are, like the present, semé with teardrops. Clovis Eve, who bound in the same style, died in 1634 or 1635, and was succeeded by Macé Ruette; but the use of semés died out soon after, and was supplanted by the intricate curved ornamentation of Le Gascon period.

Only two other examples of the La Vallière library can now be traced: one at Chantilly (Duc d'Aumale), and the other in the Henri Bordes Collection.

8

MARIE, DUCHESS OF TUSCANY.

OVALLE (A. de). Historica / Relacion / Del Reyno de Chile, / Y delas misiones, y ministerios que exercita en el / la Compania de Jesus. / A Nuestro Senor / Jesu Christo / Dios Hombre, / Y ala Santissima Virgin, y Madre / Maria / Senora del Cielo, y dela Tierra, / y alas Santos / Joseph, Joachim, Ana / sus Padres, y Aguelos. / Alonso de Ovalle / Dela Compania de Jesus Natural de Santia- / go de Chile, y su Procurador a Roma. / Ornament / En Roma. / par Francisco Cavallo. M. DC. XLVI. / Con licencia delos Superiores. /

1646.

* * * *The magnificent Beckford copy—probably the finest known—of this famous History of Chile. Brunet records only imperfect copies.*

This binding is of red morocco. The sides are enclosed in a frame made with a double-line gilt fillet, stopped at the corners, and an interior panel is made with the same fillet. From each corner of the panel springs a fleuron. The back has raised bands, and is fully gilt, each panel having in the centre a dotted tool, and corner pieces of curved work between bands of pallet work. The boards are lined with marbled paper. In the centre of each cover is a large coat-of-arms within a framework of Angels and other figures holding bands and surmounted by a Ducal crown. The arms, which are not from a stamp, but made up with separate tools, are "Or, five roundels in orle gules, and in chief one with the arms of France, viz., azure three fleurs-de-lys or," the latter being an augmentation granted by Louis XIV in 1645. The arms are those of Marie, Duchess of Tuscany.

The Author of this very rare book, Alphonse de Ovalle, was a member of a rich and noble Spanish family. He was born at Santiago in 1601, and was admitted a member of the Jesuit Order in 1619, became Director of the School for Novitiates, the Seminary of St. Francis Xavier at Santiago, and Superintendent of the Order in Chile. He visited in Rome for a time, assisting at the eighth General Congregation, but afterwards returned to Chile and undertook missions in Peru. He died at Lima in 1651. This work gives an

historical account of Chile, and a special account of the Jesuit missions and work. It contains a large number of very important engravings, beginning with a large folding map, on which the inhabitants of Chile are depicted, including men with tails. There is a diagram showing the Southern Cross, illustrations of the games of the natives, of natural curiosities, of portraits of Saints, Martyrdoms, etc. Between pages 322 and 323 are twelve portraits of Governors of Chile, preceded by an engraved title, and nine plates containing twenty-five portraits of Chilian Generals, also with an engraved title. At the end of the book are eighteen wood-engravings, showing some of the Jesuit buildings and the Islands where they had stations. In the account given by Brunet, the number of extra plates is given as ten Governors and thirteen Generals, but the correct number is as given above, which has been checked with the rather involved description of the illustrations. Brunet probably took his description from an imperfect copy.

9

THE DUCHESS OF QUEENSBERRY.

HERBERT (George). *The Temple. Sacred Poems, and private ejaculations.*

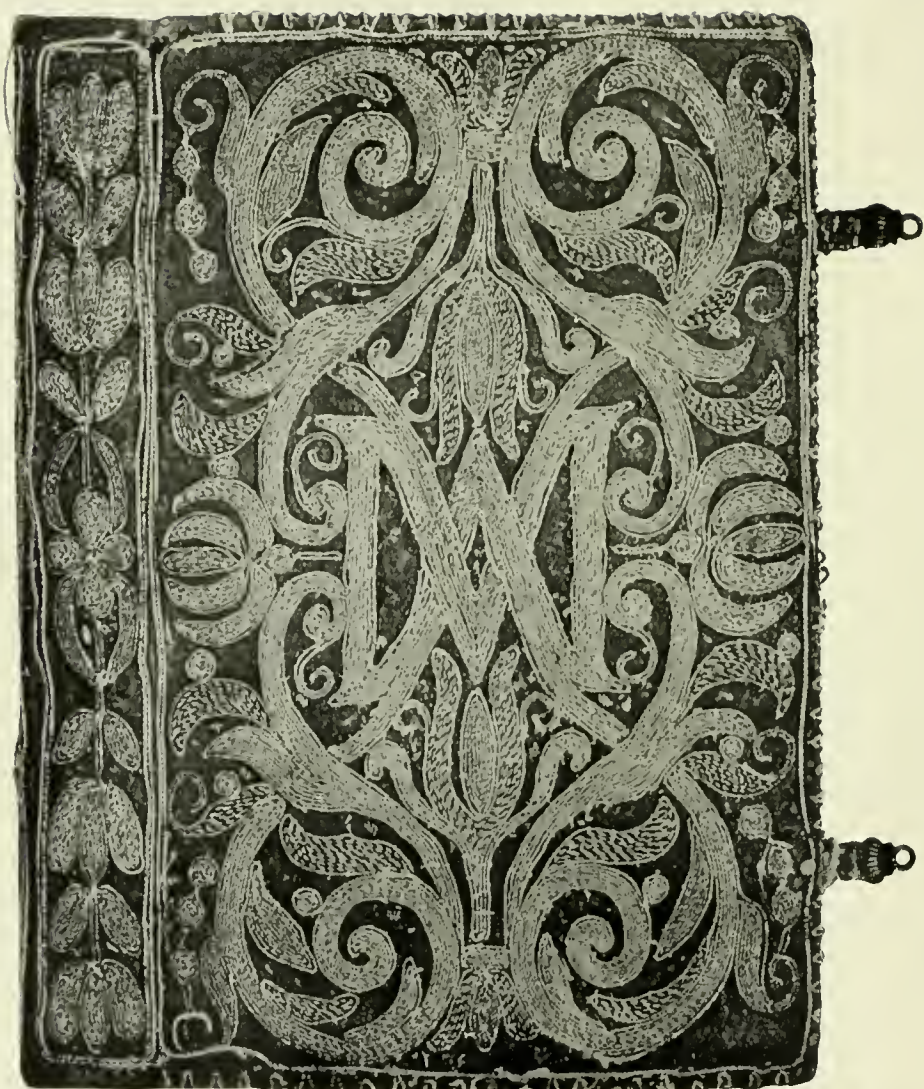
HARVEY (C.). *The Synagogue, or The Shadow of the Temple. Sacred Poems, and Private Ejaculations of Mr. George Herbert.*

Roger Daniel. *Cambridge, 1641-7.*

2 vols. in 1. 12mo.

* * * This exquisite Embroidered binding appears to have been prepared as a wedding present for a member of the Douglas family, probably Lady Isabel Douglas, who married, in 1657, the Duke of Queensberry. In the centre of each cover is a large heart transfixcd by an arrow, and on the heart the letters L D and I D. Above the heart is a large Coronet. The rest of the sides is covered with branches of green leaves ending in blue, and white five-petalled flowers with blue and red buds. The back has been divided by bands of silver thread into four compartments, each containing a five-petalled flower on a stalk with two leaves. The sides are covered by rich embroidery. The material on which the background has been worked is canvas, and no part of the design is raised.

George Herbert's "Temple" was one of the most popular books of religious verse issued in the seventeenth century. The Author was a younger brother of Edward Herbert, first Baron Herbert of Cherbury, and was educated at Westminster and Trinity College, Cambridge. He became an M.A. in 1616 and Public Orator a year later. Influenced by his friend Nicholas Ferrar, he adopted a religious life, and was ordained priest in 1630. He died in 1633. He left several works, the chief in prose being "A Priest to the Temple," first published in his "Remains" in 1652. The first edition of the "Temple" is a book of extraordinary rarity, as only a few copies were printed for friends. It has no date, but was apparently printed in 1632 by Thomas Buck and Roger Daniel, the Cambridge printers. In 1867 Hazlitt quoted Mr. Huth's copy as the only one known, but some



others have since been found. The first published edition appeared in 1633, and a second followed it in the same year. The third edition came out in 1634, the fourth in 1635, a fifth in 1638, and the present is the sixth. It has been stated that within a few years after the first impression twenty thousand copies of this work were sold.

Bound with this copy is "The Synagogue, or Shadow of the Temple," printed by J. L. (John Legate) for Philemon Stephens, London, 1647. The Author was Christopher Harvey, who was educated at Brasenose College, Oxford. He was a friend of Izaak Walton and Rector of Clifton, Warwickshire. His book, written in imitation of Herbert, was printed anonymously in 1640, and often appended to succeeding editions of the "Temple."

This elegant binding is probably the work of the Nuns of Little Gidding.

10

MARIE THÉRÈSE, QUEEN OF LOUIS XIV.

TRAITE pour conduire les ames à l'estroite union d'amour avec Dieu,
pour les y maintenir & faire profiter.

Veuve Nicolas Buon. Paris, 1651.

8vo.

* * This elegant Embroidered binding, prepared for the Queen of Louis XIV, is of the finest French workmanship. In England, during the time of the Stuarts, embroidered bindings were very popular, and a number have been preserved. In France the opposite has been the case. Such bindings do not appear to have been commissioned, and very few were made, and of these most must have perished with other delicate Objects of Art in the wholesale destruction carried out during the Revolution. *French bindings of this class are therefore of the first rarity.* Though not differing very much in appearance from Stuart work, certain points in the execution vary considerably. In the first place the material used for the English embroidered bindings of this period was either silk, satin, or canvas, and very occasionally velvet. For the groundwork of the present volume a very fine grey kid leather has been employed. The whole design is carried out in laid work, and instead of coloured and metal threads being sewed side by side, they have been twisted together before being used. The design, which is the same on both covers, is a most graceful pattern of entwined foliate work, with conventional flowers covering the whole side, and ingeniously designed so that the beginning of the stems, from which all the branches start, in the middle of the covers, form the monogram M, whichever end up the book is placed. The colours employed are green, yellow, and red. Embroidered bindings carried out altogether in laid work are very rare, for they required a particularly good design and very careful execution.

The most common form of English embroidered binding has the whole side worked over in tapestry stitch, with occasional raised ornaments in purl. On others, which had a silk foundation, figures were often introduced, raised into high relief by being worked over pads of wool or cotton, while the hair was represented by complicated knotting;

but the disadvantage of all raised work was its liability to wear, and when once the thread was worn through and broken the injuries spread rapidly. In the present example the wear has been extremely slight. The small silver clasps shaped like cockle shells are most uncommon on French bindings of this period.

This book was published anonymously, though, according to the Commending letter attached, the Author appears to have been well known. *There appears to be no copy in either the British Museum or the Bodleian Library.*

II

THE DUCHESS OF FERRARA.

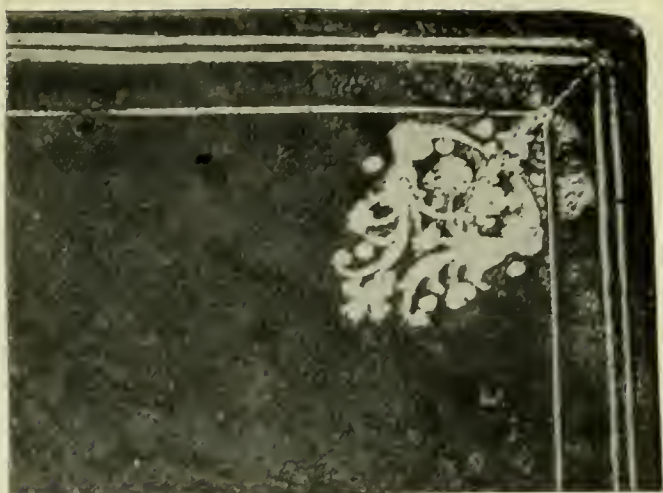
GAMBERTI (Domenico). *L'Idea di un Prencipe, et eroe Christiano in Francesco I d'Este di Modona, E Reggio Duca VIII. Portrait and folding engravings.*

Modena, 1659.

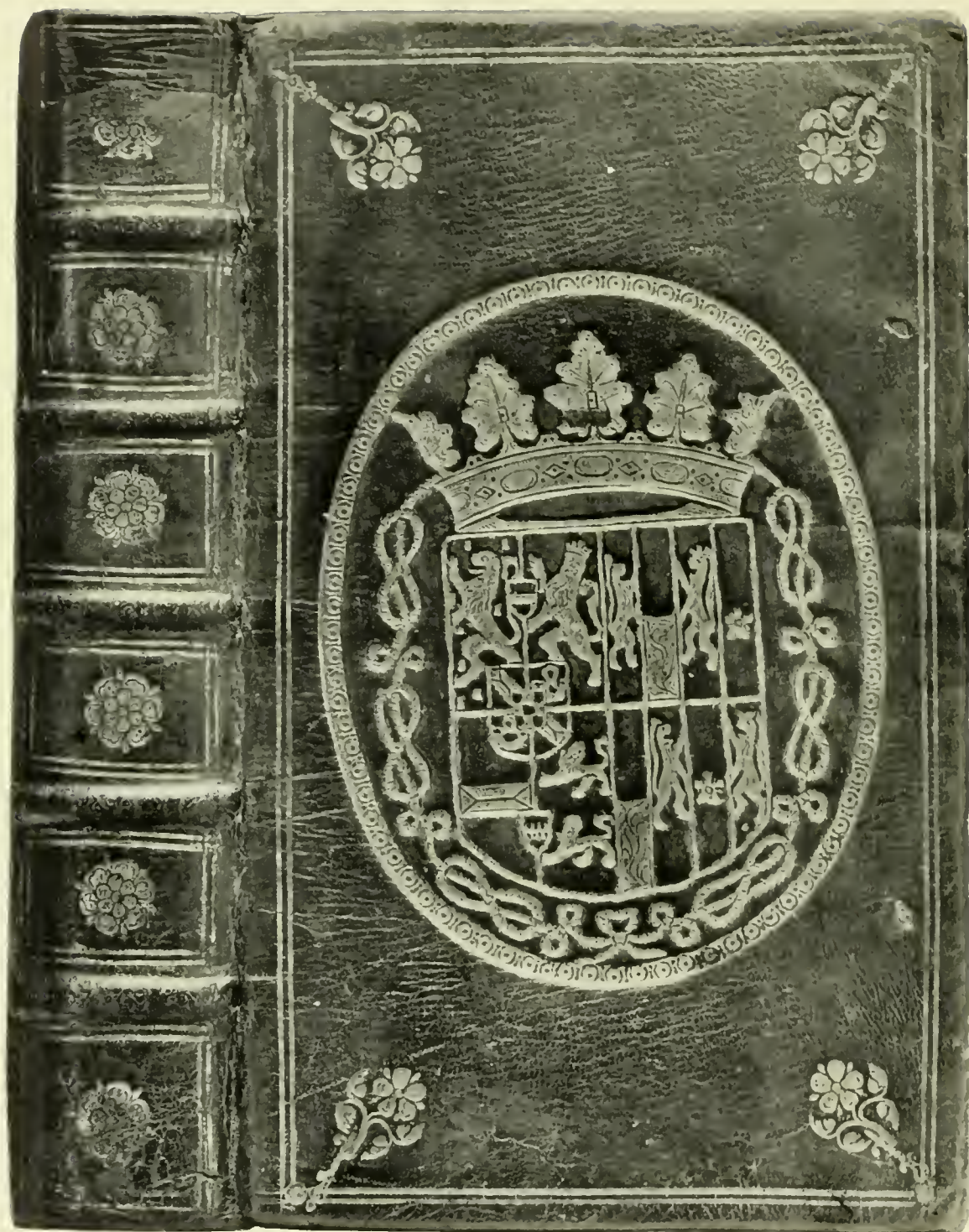
Folio.

* * A beautiful Italian binding of red morocco. Round the sides is a frame made with a double line and a single fillet joined at the corners, and at each angle is a large ornamental fleuron. In the middle of each cover is a large inlaid oval centre-piece of black morocco covered with gold tooling and within an elaborate gilt frame. The back has raised bands, and the panels are fully gilt, each having a rich framework of scrolls and fleurs-de-lys enclosing the armorial device of the Duchess of Ferrara, "Azure, an eagle displayed argent crowned or." This excessively rare book is a memorial volume to Francis I d'Este, Duke of Ferrara, son of Alfonso III and Isabella of Savoy. He was born in September 1600, and in the war waged in 1630 between France and Spain on the question of the succession of Mantua, took the side of Spain, and was rewarded with the Principality of Correggio. Some years later, annoyed with Spain on account of its keeping up a garrison in Correggio, he reverted to the side of France, and took command of the armies in Italy. The marriage of his son with Laura Martinozzi, niece of Cardinal Mazarin, further strengthened his attachment to the French cause, to which he remained faithful during the remainder of his life. Though in his various campaigns he sustained some reverses, these did not hinder him from seizing Valenza and Mortara from the Spaniards. He was three times married, first to Maria Farnese, daughter of the Duke of Parma, secondly to her sister Victoria, and finally to Lucrezia Barberini, grand-niece of Urban VIII, for whom the present volume was bound. He died on the 14th of October 1658.

The Author of the book, Domenico Gamberti, was born at Plaisance in 1627, and entered the Jesuit Order in 1643. For seven years he taught languages and rhetoric, and later was appointed to a Professorship. He died at Bologna in 1700. He was the Author of several books of which the first, the *Flores Rhetoricæ*, was published at Parma in 1654. Besides this panegyric on the Duke Francis, he also wrote the funeral oration on Alphonso IV, which was printed in 1663. The volume is lavishly illustrated. On the printed title-page is an engraved coat-of-arms, that of Alphonso IV of Este, the son of Francis, as Duke of Modena, in which Este and Ferrara are quartered, and the Papal keys and tiara







added as an augmentation. There is a fine engraved title-page, and a portrait of the Duke inscribed "Laurens Tintus sculp." Lorenzo Tinti was a Bolognese painter and engraver, born in 1634. There are also some architectural engravings, the work of Fontana, one of the numerous Italian artists of that name. In addition there are a number of double-page engravings depicting various scenes and battles in the life of the Duke.

The book is excessively rare and not in the chief English libraries, nor is the Author mentioned by Brunet or the leading bibliographers. It is in the nature of a memorial volume, and was doubtless only prepared for a very limited circulation, and the copies thus presented were specially bound.

"Ouvrage d'une insigne rareté, qui paraît avoir échappé aux recherches de Brunet, Graesse, et même de Vinet, dont la compétence sur ce sujet est reconnu. Ce livre est très important pour l'histoire de la famille d'Este, François I ayant été, comme l'annonce le titre, Généralissime des armées françaises en Italie. *Outre les planches de décors, dont l'une très grand, qui se déploie, représente la salle du palais ducal sans doute celle de Modène et les 2 portraits, ce volume est orné de 56 planches des double grandeur des pages, très bien dessinées par Bart Fenis ou Fenice, et finement gravées par J. Sauvé, dans le genre de Callot. L'une d'elles est signée J. Sauvé, artiste français, cité pour avoir exécuté quelques planches, dans le genre de l'artiste Lorrain. Elles représentent les épisodes de la vie militaire de François I d'Este et de son fils Alphonse IV.*"

12

AMALIA OF ORANGE, GRANDMOTHER OF WILLIAM III.

JUSTINUS cum notis selectissimis Variorum. Editio Accuratissima.

Louis and Daniel Elzevier. *Amsterdam*, 1659.

8vo.

* * Bound for Amalia of Orange, grandmother of William III.

This fine binding is of brown morocco. Round each cover runs a frame made by a double-line gilt fillet, stopped at each corner by a small rosette. On the inside of the frame at each corner is stamped a large floral tool. Each panel of the back is similarly framed with a double fillet and stamped in the centre with a Tudor rose. The edges of the leaves are gilt and dotted, and the boards lined with plain paper. The main ornament of the sides is a very large and elaborate coat-of-arms, contained within an ornamental oval frame. There are two coats, those of Husband and Wife, impaled. The first coat is: Quarterly—1, Azure, billettée or, a lion rampant of the second (Nassau); 2, Or, a lion rampant guardant gules, armed, langued, and crowned azure (Katzenelnbogen); 3, Gules, a fess argent (Viaden); 4, Gules, two lions passant guardant in pale or, armed and langued azure (Dietz). On an escutcheon of pretence, Quarterly 1 and 4, Gules, a bend or (Chalon); 2 and 3, Or, a hunting horn azure, stringed gules, buckled argent (Orange). Over all, Chequy or and azure (Geneva). In the centre chief point on an escutcheon, Sable, a fess argent (Veere). In the centre base point on an escutcheon, Gules, a fess dancette argent (Buren). The impaled coat bears Quarterly 1

and 4, Or, a lion azure (Solms); 2 and 3, Party, per fess gules and or (Munzenberg). Impaling Quarterly 1 and 4, Sable, a lion argent crowned or (Sonnenwalde); 2 and 3, Or, a rose sable (Wildenfels). Above the shield is a large ducal coronet, from which hangs a knotted cord, the "cordelière" or "cordon des veuves," which encircles the shield, and notifies that the bearer is a widow.

This very elaborate device, unknown to Guigard and other authorities, is that of Amalia, widow of Frederick Henry of Nassau, Prince of Orange, whose son married Mary, the eldest daughter of Charles I, and whose grandson was William III, King of England. Amalia was the daughter of John Albert, Prince of Solms, and was born 31 August 1602; her husband was born at Delft in 1584, and died at La Haye in 1647. She lived on for nearly thirty years, dying in 1675. During her widowhood she saw her Country pass through troubled times, and her son and grandson engaged in wars. In 1664 and '65 England declared war on Holland, and peace was only secured after Admiral de Ruyter had sailed up the Thames. In 1672 Charles II and Louis XIV again declared war on the United Provinces. The English and French fleet numbered a hundred sail, and a French army of one hundred and twenty thousand men appeared on the frontiers. The command of the army of the States was entrusted to William III of Orange, Amalia's grandson, then twenty-three years old. In 1674 Charles made peace with Holland, but the final peace with France was made in 1678.

An excessively rare provenance, of which there is no example whatever, either in the Royal Library or in the British Museum.

13

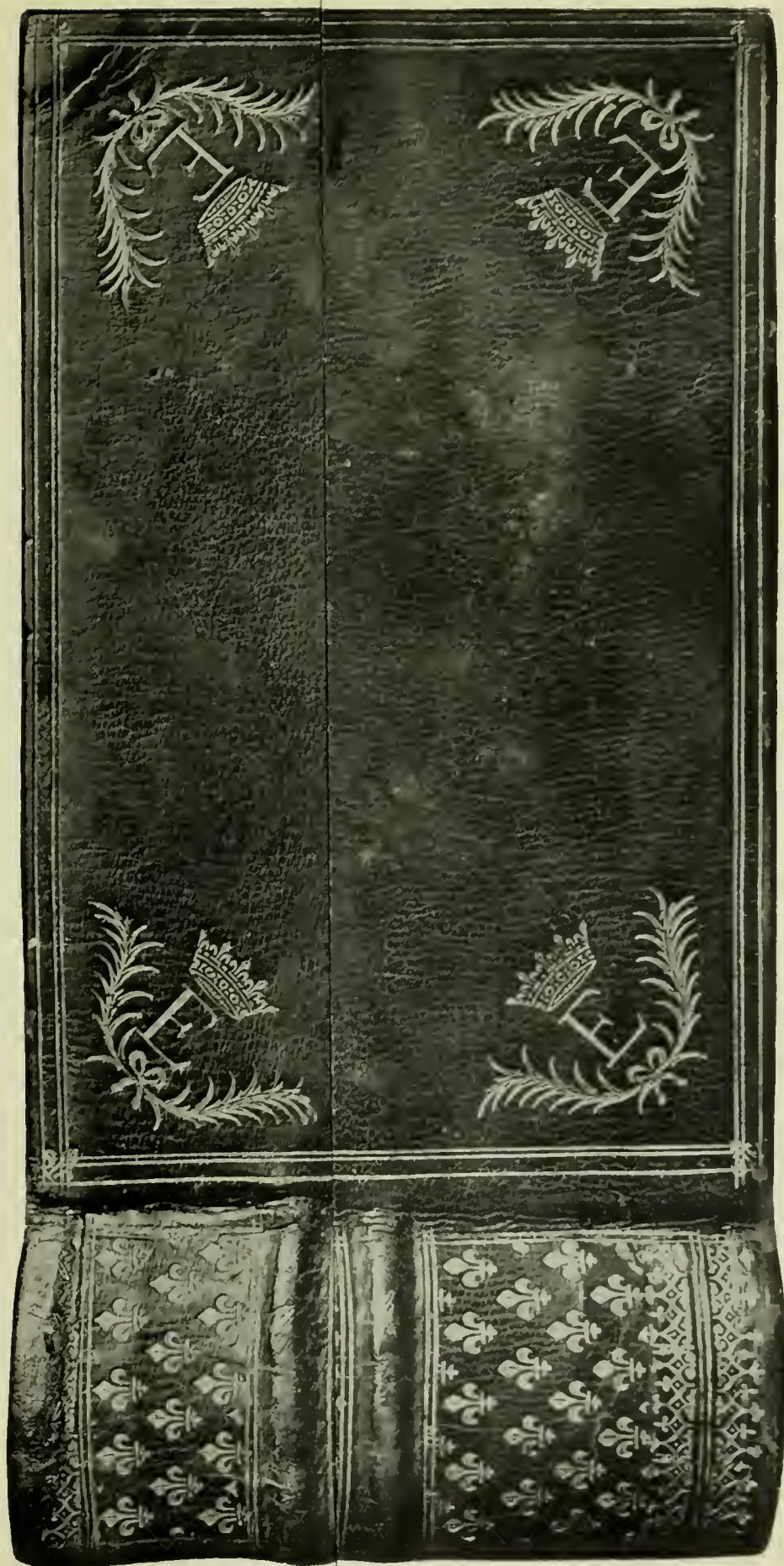
DUCHESS DE GUISE ET D'ALENÇON.

LOUDIN (A.). Dictionnaire Italien et François. 1^{re} Partie; contenant, Les Recherches de tous les mots Italiens expliqués en François, avec plusieurs Prouverbes & Phrases, pour l'intelligence de l'une & l'autre Langue. Reueu, Corrigé & augmenté par Laurens Ferretti.

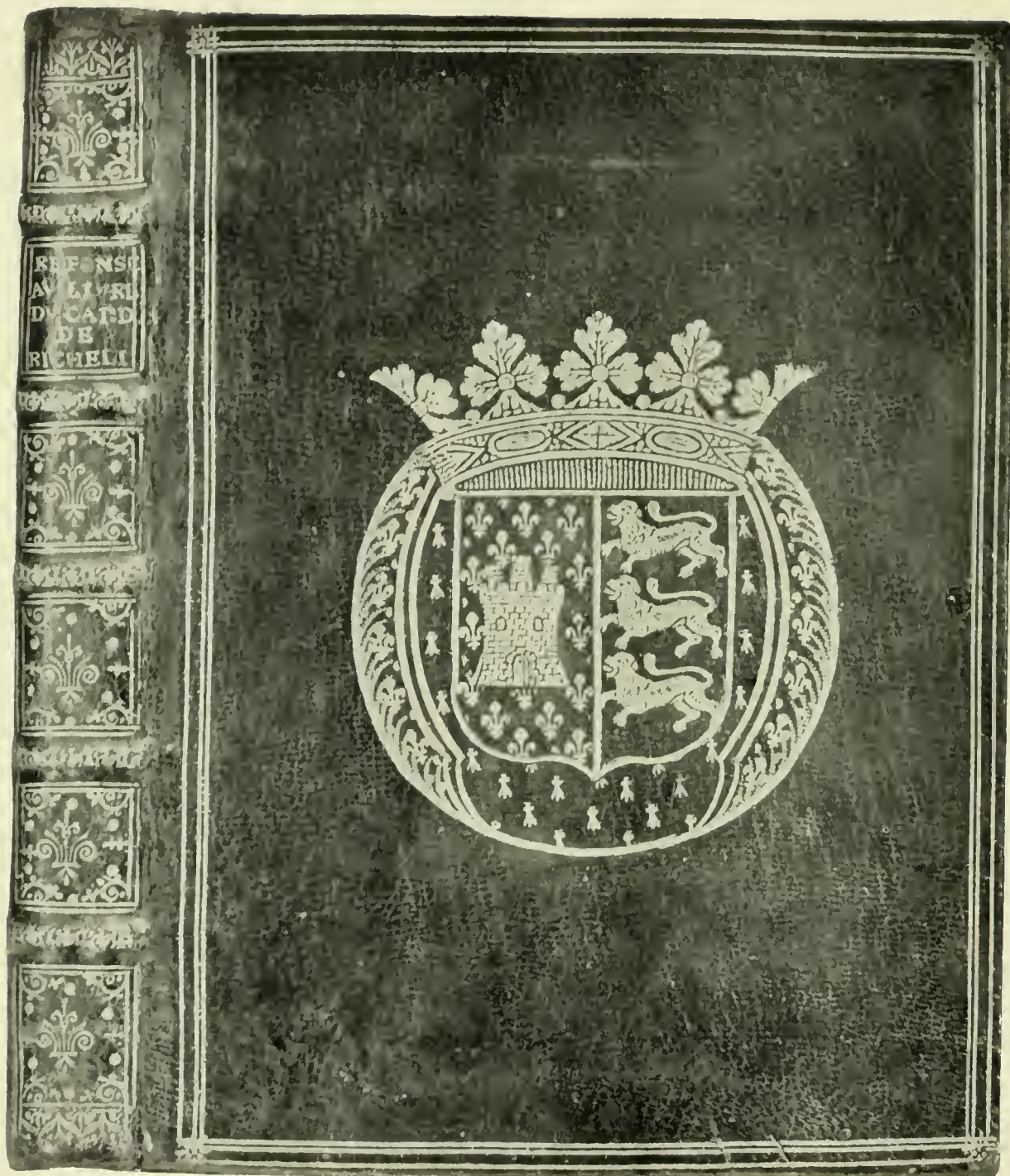
A. de Sommaville. Paris, 1663.

4to.

. Bound by Antoine Ruette, in red morocco. Round the sides runs a three-line gilt fillet stopped at the corners with a fleur-de-lys. The back has raised bands, and each panel is filled with a diaper of fleurs-de-lys. The top and bottom and face of the bands are tooled with a pallet. In the centre of each cover is a lozenge-shaped shield bearing the arms of France, "Azure three fleurs-de-lys or," differenced with a label of three points, argent, for Orléans. The shield is between two branches of laurel, and is surmounted by a Crown. At each corner is a crowned initial E, also within branches. The arms are those of Elizabeth, wife of the Duc de Guise et d'Alençon. Her father was Jean Baptiste Gaston, Duc d'Orléans, the son of Henri IV and Marie de Médicis. He was born in 1608, and married as his first wife Marie, daughter and heiress of Henri de Bourbon, Duc de Montpensier, by whom he had one daughter, the celebrated Duchesse de Montpensier. His second wife was Marguerite, sister of Charles III, Duc de Lorraine, and by her he had three daughters: Marguerite Louise (1645-1721), wife of Cosimo III,







Grand Duke of Tuscany; Elizabeth; and François Madeleine (1648-1664), wife of Charles Emmanuel II, Duke of Savoy. The second daughter, Elizabeth, was born in 1646, and in 1667 married Louis Joseph de Lorraine, sixth Duc de Guise, son of Louis de Lorraine, Duc de Joyeuse, and Françoise Marie de Valois de Angoulême. He died at Paris in 1671 of smallpox, his widow surviving until 1696. She held the title of Duchesse d'Alençon, which was attached to the House of Orléans. *The book is dedicated to her and her sister, the Duchesse de Valois.*

The Author, Antoine Oudin, was the son of César Oudin, the King's Secretary and Interpreter in Foreign Languages, and succeeded his father in that position. Louis XIII sent him to Italy, where he resided for some time, partly at Rome and partly at Turin. In 1651 Louis XIV appointed him his tutor in Italian. He died in 1653. He was the Author of a considerable number of linguistic works, and his French Grammar, published in 1633, was highly esteemed. The Italian-French Dictionary was first printed in 1640, and the present edition was revised by Lorenzo Ferretti of Rome, Secretary, Interpreter, and Master in languages to the two Princesses, Mademoiselles d'Alençon et de Valois.

14

VICOMTESSE DE TURENNE.

LA RUELLÉ (R. de). Réponse sommaire au livre de Monsieur le Cardinal Richelieu, intitulé Traité pour convertir ceux qui se sont separés de l'Eglise.

Jean Gillot. *Groningen*, 1664.

4to.

*** This very charming and extraordinarily rare "provenance" is bound in claret-coloured morocco, with a three-line gilt fillet running round the edge of the sides. The back has raised bands, and in each panel is a fleur-de-lys ornament between dots and small curved tools. The face of the bands and the edges of the boards are tooled, and the boards are lined with marbled paper. In the centre of each cover is a large and strikingly well designed Coat-of-arms. The bearings are "Azure, semée of fleurs-de-lys or, a tower argent, pointed sable" (La Tour); impaling "Azure, three lions passant in pale or, armed and langued gules" (Caumont); and the coat is that of Henri de la Tour d'Auvergne, Vicomte de Turenne, and his wife, Charlotte de Caumont. M. Guigard, in his "Armorial du Bibliophile," gives this as simply the wife's bookstamp. The shield is the ordinary impaled one of husband and wife, and is the only one of its kind in Guigard's division devoted to "Femmes Bibliophiles."

Turenne, one of the greatest of French generals, was born at Sedan in 1611. He distinguished himself in the later years of the Thirty Years War, and in Italy and Spain, and was appointed a Marshal of France in 1644. In succeeding Campaigns he gave signal proof of great strategic ability, and his plans for operating between divided enemies, and of making rapid marches, were the wonder of the time. Owing to the influence of the Duchesse de Longueville, he took the side of the Rebels of the Fronde, but was defeated at Rethel in 1650. Under Mazarin and Anne of Austria, Turenne was restored to favour,

and, assuming the command of the French army, slowly but surely pushed the enemy around the capital and made his way through Picardy and Artois into the Spanish Netherlands. Winning the important battle of the Dunes in 1658, he overran Belgium, and compelled Spain to retreat, and the Peace of the Pyrenees of 1659 left France the first power on the Continent. In the succeeding wars against Holland he was several times opposed to Montecuculi, and his campaign of 1674 was particularly successful. He was killed in the following year, after having won the reputation of one of the greatest Strategists known to history.

Charlotte de Caumont was the daughter of Armand de Caumont, Duc de la Force, a Marshal of France, and Jeanne de la Rochefatou. She married Marshal Turenne in 1653, and died in 1666 aged forty-three. *The present work is dedicated to her*, and it would appear from the subject that she was, like her husband, a staunch Protestant. It is written against a work by Cardinal Richelieu, "*Traité pour convertir ceux qui se sont separés de l'Eglise*," of which editions were printed in 1651 and 1657. It is interesting to notice that not long after his wife's death Turenne was converted to Catholicism, largely owing to the influence of Bossuet.

The fine armorial device on the cover is partly engraved and partly added by hand with small tools.

No other example of the Vicomtesse de Turenne's Library is known.

15

QUEEN MARIE LOUISE.

Proprium Sanctorum ad usum insignis et regalis ecclesiae S. Genovefae
Parisiensis.

Egidius Blaizot. *Paris*, 1665.

4to.

* * The binding is of claret without ornament. Round the sides runs a single blind tooled line, and the panels of the back are similarly bordered. The boards are lined with marbled paper, and the edges of the leaves are marbled and gilt. In the centre of each cover is a very well-engraved book-stamp, consisting of a shield divided per pale between two palm branches, and surmounted by a Royal crown. The dexter half, divided per fess in the upper half, quarterly 1 and 4, Gules, a triple-tower argent (Castile); 2 and 3, Argent, a lion rampant gules (Leon); in the base point, Argent, a pomegranate or (Grenada); and over all, Azure, three fleurs-de-lys or (Anjou). In the lower half is Gules, a fess argent (Austria), and in base Bendy or and azure, a bordure gules (Burgundy Ancient), and over all, Or, a lion sable, armed and langued gules (Flanders). On the sinister shield are the arms, Azure, a fleur-de-lys or, a label of three points (Orléans). This device is an example of the Continental, but rarely used, method of impalement by dimidiation. Instead of the husband's coat occupying one half of the shield and the wife's the other, the wife's arms are placed over one half of the husband's.

The device is that of Marie Louise d'Orléans, wife of Charles II, King of Spain, who was born at Paris in 1662, and died at Madrid in 1689. She was the daughter of Philip, Duc

PROPRI
SANTÆ
GENOVÆ



VIE DV
CARDINAL
COMMEND



d'Orléans, and the English Princess Henrietta Maria, and was thus granddaughter of Charles I. This probably accounts for the palm branches on either side of the shield, placed in memory of the death of Charles I, and used by Charles II, James II, and many royal relatives, including Marie Louise's sister, Anna Maria, wife of Victor Amadeus II.

This interesting Service book contains the *Proprium Sanctorum* or Saints' days, according to the use of the Church of St. Geneviève of Paris. In 1619 the celebrated Cardinal de la Rochefoucauld became Head of the Abbey of St. Geneviève, and was soon afterwards charged with the reform of the Abbeys throughout France, which occupied the rest of his life. He died in the Abbey in 1645, where a superb tomb was erected to his memory. In 1621 he caused standard Editions of the special Service books used by the Abbey to be compiled and printed, and the *Proprium Sanctorum* was again revised and compared with the Roman Breviary by order of the Head of the Abbey in 1653, François Blanchart. The Churches of St. Victor and St. Geneviève belonged to the Augustinian Order, and were under the direct control of the Holy See. The religious Order of the "Génovéfains," or Canons Regular of St. Geneviève, was founded by Cardinal de la Rochefoucauld in 1634. The most prominent Services in the book relate to St. Augustin and St. Geneviève, the latter of whom is noteworthy for her prophecy that the Huns would never capture Paris. At the head of these special Feasts are engravings of St. Geneviève, St. Clothilde, St. Augustin, and certain religious ceremonies. There is also a finely engraved title-page, the arms of the Abbey on the frontispiece, a head-piece with the monogram of F. Blanchart above the introduction, and tail-pieces with the monogram of the arms of the Abbey.

16

DUCHESS DE MONTAUSIER.

GRATIANI (A. M.). *La Vie du Cardinal Jean François Commendon.*

Ecrit en Latin et traduite en François par Monsieur Fléchier.

Sebastien Mabre-Cramoisy. *Paris, 1671.*

4to.

* * This binding is of red morocco. The covers are edged with a three-line gilt fillet stopped at the corners with a fleur-de-lys, and an interior panel is made with the same fillet. At each corner of the panel is a monogram surmounted by a coronet, and in the centre a large armorial stamp. The back has raised bands, and in each panel is the monogram between the dots and curved tools. The edges of the boards are tooled, and the linings are of a dark marbled paper. The stamp contains two shields side by side. The arms on the first are: Quarterly 1 and 4, Argent, a fess gules; 2 and 3, Azure, semée of fleurs-de-lys or (Montausier). On the other: Quarterly 1 and 4, Sable, a saltire argent (Angennes); 2 and 3, Ermine, a chief gules (Vivonne). Round the shields are the collars of the Orders of St. Michael and the Saint-Esprit, and the whole is placed on a mantle surmounted by a coronet. The device is that of Charles de Saint Maure, Duc de Montausier, and his wife, Julie Lucine d'Angennes de Rambouillet. The monogram C. I. represents

their Christian names. The library collected by the Duke and the Duchess was a fine one, much celebrated at the time, and mentioned in the poems of Marolles. Amongst its treasures was the famous *Guirlande de Julie*, the masterpiece of the calligrapher Jarry and the painter Robert, a collection of verses of the Duchesse de Montausier when she was still Julie de Rambouillet. The Montausier library was purchased after the Duke's death in 1690 by Louis Léon Pajot, Comte d'Ons-en-Bray. He bequeathed it to his son in 1753, and the latter dispersed it by auction in 1756.

Antonio-Mario Gratiani was born in 1545, and was neglected as a child, for his father, a soldier, had no means for his education. He was the protégé of the Cardinal, whose life he wrote, who treated him like a son, and at his death left him provided for.

Jean François Commendon was born at Venice in 1524, and when fourteen went to study at Padua. In 1550 Pope Julius III made him Bishop of Abri, and sent him on diplomatic missions to Urbino, Flanders, England, and Portugal. Paul IV made him Bishop of Zante, and sent him to persuade Venice and the Italian Princes to enter a League with the Papal See. Pius IV sent Commendon to the Council of Trent as Nuncio, and was sent by it to instruct the Emperor Charles V of its findings, and as Nuncio in Poland did much to render the results of the Council acceptable in that country. In March 1565 he was created a Cardinal. Pius V and Gregory XIII made much use of his services, but did not adequately requite them, consulting mainly the French interests. But for his death it is probable that Commendon would have succeeded to the Papacy, for he was considered on all sides the most enlightened and successful Prelate and Diplomatist that the Church possessed. He died at Padua in December 1584.

The volume is beautifully printed, and contains a fine portrait of Commendon engraved by Campion.

The original was written in Latin in 1669, and was translated into French by Valentin Esprit Fléchier, who has added a preface, in which is given an interesting biography of the original Author.

The book appears to be so rare that there is no copy in the British Museum.

17

LADY CHOLMONDELY.

BIBLE (The Holy). Containing the Old Testament and the New, Newly translated out of the Original Tongues.

John Hayes. *Cambridge*, 1673.

4to.

. A splendid and very unusual copy of the Old Testament in a binding of red morocco most elaborately tooled. Round the sides is a border made with a large tool filled with a delicate pattern of curved foliage and leaves, and from the junction of each springs a tulip between branches. The space between the frame is occupied by a series of panels, one within the other, and alternately square and diamond-shaped. The innermost, which is diamond-shaped, contains the initials E.C. and a Viscountess's coronet







between acorns and tulips. This is enclosed in a plain square panel, which in its turn is in another diamond-shaped one covered with rich gold tooling and leaves, flowers, and branches. The square panel which contains it is tooled with two of the most popular tools of the period, the curved "draw-handle" and the tulip, and with another very uncommon one of a pear with two leaves, the rest of the space being filled with dotted fleurons of various sizes, circles, and dots. At the exterior corners of this panel are fleurons from which spring long branches, and at the sides and head and foot are triangular-shaped masses of scale work. This is contained within a frame made with a dotted fillet and a series of small curves. The back is fully gilt, the panels tooled alternately with a formal diamond-shaped ornament within curves, and with a curious design, worked from pallets, of seated figures playing musical instruments, and various animals, all within curved sprays of foliage. The boards are lined with marbled paper, and the edges of the leaves are gilt. The book throughout has been ruled with red lines.

The pedigree of this volume is quite complete. It was originally bound for Elizabeth, the wife of Robert Cholmondely of Cholmondely, created a Viscount in 1661. Her initials and coronet are upon the binding. She died in 1692, and the volume passed to her son Hugh, second Viscount, who died in 1724, and who was succeeded by his brother George, who died in 1733. From George it passed to his third son James, a noted soldier, born in 1708, who married Lady Penelope Barry, daughter of the Earl of Barrymore. In 1751 it was given as a wedding present by Lady Penelope Cholmondely to her goddaughter, Elizabeth Statham, on her marriage with William Harper. It passed to her daughter Mary Chatterley, and to her granddaughter Mary Ann Chatterley, who married William Bishop, and several leaves are filled with the record of his twenty children.

This Edition has a fine architectural title-page engraved by John Chantry.

18

DUCHESS OF WHARTON.

DON QUIXOTE. Vida Y Hechos / Del Ingenioso Cavallero / Don Quixote De La Mancha. / Parte Primera. / Compuesta Par Miguel / De Cervantes Saavedra. / Nueva Ediccion, / Corregida, Y Ilustrada / Con Treinta Y Quatro Laminas / Muy Donosas, Y Appropriadas / A La Materia. / Dedicado / Al Senor D. Francisco / Maria Grillo, Hijo Del Senor / Marques de Carpeneto. / Con Privilegio / En Madrid : Por Andres Garcia de la Inglesia. Anno de 1674. / Acosta De D. Maria Armenteros. Vendese En Frente De S. Felipe.

(1674.)

2 vols. 8vo.

* * Magnificently bound for the "Jacobite" Duchess of Wharton, who had been Maid of Honour to the Queen of Spain.

The Edition is undoubtedly excessively rare, especially when in good condition. The copy described by Rius in his "Bibliografia critica de las Obras de Miguel de Cervantes

Saavedra " was made up of two odd volumes acquired at different times. The British Museum has it, but there is no copy in the Bodleian, nor is it in the great Heredia collection. The first part of Cervantes' great romance, " Don Quixote," was issued at Madrid early in 1605. The issue of a spurious second part in 1614, by Felipe Roberts of Tarragona, led to the publication of the genuine second part, which was printed at Madrid in 1615. The first complete edition of the two parts together was printed at Barcelona by Sebastian Matevat in 1617. Successive editions were printed at Madrid in 1636, 1647, 1655, 1662, 1668; at Brussels in 1662 and 1671; and at Antwerp in 1673. The present is the eleventh complete edition. The first volume is printed by Andres Garcia de la Inglesia, the second by Roque Rico de Miranda, and the work is dedicated to Don Francisco Maria Grillo. It is copied with very slight variations from the edition of 1662, which was itself copied from that of 1655. *What renders this Edition particularly important is that it is the First Edition published in Spain with Illustrations.* Spain was behindhand in rendering its great Classic a vehicle of illustration, for illustrated editions had already appeared at Dordrecht in 1657, at Brussels in 1662, at Amsterdam in 1669, and at Antwerp in 1673, before anything of the kind was attempted in Spain. This Edition has an engraved frontispiece or title-page, and thirty-two engravings in the text by Diego de Obregon. This Engraver was the son and pupil of the painter Pedro de Obregon, and had worked at Madrid throughout the second half of the seventeenth century. He was mainly employed in producing frontispieces for books and illustrations for religious manuals, and executed very few important pieces, his best and most esteemed work being an engraving of Saint Katherine after Alonzo Cano. The title-page only bears his signature.

This copy is in a very splendid binding of red morocco richly gilt. The sides are enclosed in a broad dentelle frame with alternate scallop-shells and crowns, divided from each other by small circles with centres coloured alternately green and red. These tools spring from a border-frame made with a narrow twisted line roll and curves of dotted work, and the larger tools are divided and surrounded with a variety of smaller tools, stars, crosses, circles, and formal tools. At each interior corner of the frame is a large cornucopia. The panels of the back are ornamented with a saltire made with small sceptre-shaped tools, divided by leaf and flower tools, and dotted with small circles. The boards are lined with marble paper, and the edges of the leaves are marbled under the gold. This is a somewhat puzzling binding. At first sight it would appear to be English, yet it has some un-English characteristics, in especial the marbling under the gold on the leaves, and the very projectory boards. The use of green on the red morocco, and the points already noted, make it probable that the binding is Spanish, and dates from about 1670-1680.

On the fly-leaf and title is the signature of the Duchess of Wharton. Philip, first and last Duke of Wharton, was a notorious and profligate Peer, and was a friend of "The Pretender," a patron of the Turf, and the President of the Hell-fire Club. Selling his estates, he went abroad, and during the last years of his life wandered about Spain advocating the cause of James III and the Stuarts. He married at Madrid his second wife, Marie Theresa O'Neill, daughter of Col. Henry O'Beirne, or, according to other authorities, Col. John Comerford, both Officers in the Spanish service. The lady was, at the time, a Maid-of-honour to the Queen of Spain. The Duke died, attainted, in Catalonia, and at some subsequent period the widow came to reside in England, and died at her house in Golden Square.





19

DUCHESSÉ D'AIGUILLON.

DE BRISACIER (J. C.). Discours funebre pour Madame la Duchesse d'Aiguillon; Prononcé à Paris dans la chapelle du seminaire des Missions Etrangères.

Charles Angot. *Paris*, 1675.

4to.

* * This volume is bound in black morocco without gilt tooling, and no ornament beyond the gilt coat-of-arms in the centre of each cover. The boards are lined with a black and purple marbled paper. The arms, upon a lozenge, are Quarterly 1 and 4, Or, three boars' heads sable (Vignerot); 2 and 3, Argent, three chevrons gules (Du Plessis de Richelieu). The shield is upon a mantle and surmounted by a coronet. The arms are those of Marie Madeleine de Vignerot, dame de Combalet, Duchesse d'Aiguillon. She was born about the commencement of the seventeenth century, and was the daughter of René de Vignerot and of Françoise du Plessis, sister of Cardinal Richelieu. She was one of the Ladies of the household of Marie de Médicis. Several projects of marriage with the leading houses of France having fallen through, she contracted a nominal marriage with Antoine de Beauvoir de Roure, Seigneur de Combalet. In 1638 Cardinal Richelieu bought for her the Duchy of Aiguillon, and after his death she spent much of her fortune in the foundation of charities. Her grand-nephew received the title of Duc d'Aiguillon in 1731. Her shield is curious. At once maid and widow, she surrounded her shields with the "cordelière," the mark of widowhood, but did not take her husband's arms. The device on this volume differs from that given by Guigard, which has the Richelieu arms in the first and fourth quarters and the Vignerot arms in the second and third.

The author of the Oration, Jacques Charles de Brisacier, was Prior de Neuville, Counsellor, and Preacher in Ordinary to the Queen. He was born about 1646, and for twenty years was Superior of the Seminary of Foreign Missions. Besides this discourse he wrote another on Mademoiselle de Bouillon in 1683. He died in 1736.

This copy is finely printed and ruled with red lines. An engraving of the Aiguillon arms is on the title-page, and at the beginning of the book is a well-engraved vignette and initial letter.

20

DUCHESSÉ D'ORLÉANS.

VELLEIUS PATERCULUS (Caius). *Historiae Romanae ad M. Vinicium Cos. Libri Duo. Interpretatione et notis illustravit Robertus Riguez.* Frontispiece by Cossin.

F. Leonard. *Paris*, 1675.

4to.

* * A superb doublé binding in red morocco. Round the sides is a three-line gilt fillet stopped at the corners with a fleur-de-lys. Within is a panel framed with the same

fillet, and having a large fleur-de-lys at each corner. Each panel of the back is ornamented with a large fleur-de-lys between four smaller ones. The doublure is of red morocco, bordered by a gilt roll of conventional pattern which, contrary to the usual custom, runs only round the three outer sides. The edges of the boards, which are unusually thick, are gilt with the same tool. The doublure is faced with a leaf of marbled paper of uncommon design, and the edges of the leaves are marbled under the gold.

At the foot of the back is a small fleur-de-lys, within a shield, under a Princess coronet. This is the device of Charlotte Elizabeth Duchesse d'Orléans, Sister-in-law of Louis XIV.

This edition belongs to the series of Classical authors prepared for the use of the Dauphin (son of Louis XIV), and known as the "Delphin Classics." They were edited by thirty-nine Scholars under the superintendence of Montausier, Madame Dacier, Bossuet, and Huet. The work of Paterculus consists of a Compendium Roman History, from the dispersion of the Greeks after the siege of Troy, down to the death of Livia A.D. 29.

This edition was edited by Robert Riguez, concerning whom little is known. He was born at Orléans in 1647, and entered the Jesuit Order in 1662. He taught grammar and literature for six years, and rhetoric for four years, at Rennes, Rouen, and La Flèche. For twenty-six years he was a preacher, and six years Rector at Compiègne, and at Blois, where he died in March 1725. Beyond small tracts and complimentary addresses, the present seems to be his only work, which passed through several Editions.

The frontispiece of the volume, engraved by Louis Cossin, depicts Orpheus leading the Argonauts, and with his lyre charming a dolphin from the depths of the sea.

21

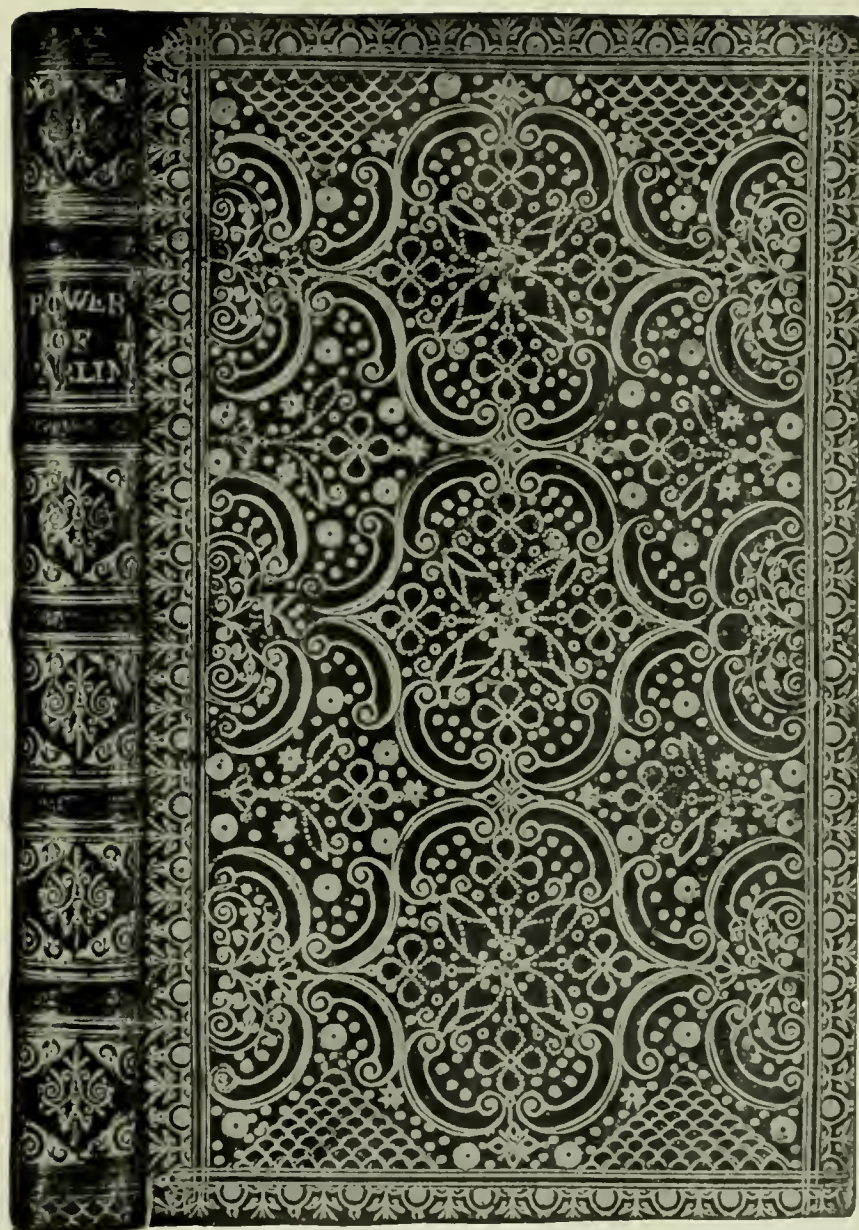
LADY COKE.

SHERIDEN (T.). A Discourse of the Rise and Power of Parliaments, of Laws of Courts of Judicature, of Liberty, Property, and Religion.

1677(8).

8vo.

* * The binding of this volume is a delightful specimen of English work of the Restoration period, in wonderful preservation. It is of black morocco covered with gilt tooling. A geometrical design forming three irregular panels down the centre, with side wings, is built up with the drawer-handle tool, and the inside of the panels and spaces adjoining are filled with fleurons and ornaments of dotted work, while all the background is covered with gold dots and spangles. The smaller spaces at the sides are filled with spiral toolings, and those at the top and bottom with pyramids of scale work. Round the edge runs a border worked from a roll. The panels of the back contain a gold fleuron between curved tools. The edges of the leaves are gilt, and the boards lined with marbled paper. The bindings of the Restoration are very distinctive and individual in style, and owe little or nothing to Foreign influence. While Foreign binders as a rule worked on bright-coloured morocco, English work is nearly always on red, or in rich black with a blue



CICERONIS
EPIST.
FAMILIAR.



or green tinge. France, also, at this period favoured bindings with very little tooling, at any rate upon the outsides. In England, on the contrary, very lavish gilding and complicated designs were the rule, and the effects were heightened with inlays of coloured leather and various coloured enamels. On the covers are the initials K C, and on the inside cover the book-plate of Wenman Coke, nephew and heir of Thomas Coke, Earl of Leicester, and father of Thomas William Coke, who obtained the revived title of Earl of Leicester and Holkham. The initials are those of Katherine, daughter and co-heir of Sir William Dyer, who married Sir Edward Coke of Longford. This family of Coke became extinct in 1727, and their property passed to the Cokes of Holkham, and thus to Wenman Coke. The author of the book, Thomas Sheriden, was an interesting man. Born in 1646, he was educated at Trinity College, Dublin, becoming a Fellow in 1667. For a time he was Collector of customs in Cork. In 1677 he received the honorary degree of D.C.L. from Oxford, and in 1680 was thrown into prison on suspicion of being implicated in the infamous "Popish plot." He was a great friend of James II, who appointed him Chief Secretary and Commissioner of Revenue of Ireland, but the enmity of Tyrconnel prevented him occupying the position. He accompanied James II into exile as Secretary, and is reported to have married a natural daughter of the King. His son was tutor to the Prince Charles Edward, and accompanied him to Scotland, and, after the battle of Culloden, escaped to Rome.

This work of Sheriden's is not only excessively rare, but of great interest, both on account of the light it throws on Irish political affairs, and because of the enlightened policy which it recommends of employing a system of reconciliation and toleration to meet the difficulties of administration. It was reprinted so lately as 1870 under the title "Some Revelations in Irish History."

22

MARQUISE DE VIEILBOURG.

CICERO. Orationes Interpretatione & Notis illustravit P. Carolus de Merouville.

Paris, 1684.

3 vols.

CICERO. Ad Familiares Epistolae Interpretatione & Notis illustravit Philibertus Quartier.

Paris, 1685.

CICERO. Oratorium. Interpretatione ac notis illustravit Jacobus Proust.

Paris, 1687.

2 vols.

VELLIUS. *Paterculi Historiae Romanae ad M. Vinicium Cos. Libri duo. Interpretatione et notis Illustravit Robertus Riguez. Frontispiece by L. Cossin.*

Paris, 1675.

VALERIUS MAXIMUS. *Exemplorum Memorabilium Libri Novem interpretatione et notis illustravit Petrus Josephus Cantel. Frontispiece.*

Paris, 1679.

MANILIUS. *Astronomicon Interpretatione et Notis ac Figuris illustravit Michael Fayus. Frontispiece by J. Edelinck.*

Paris, 1679.

EUTROPIUS. *Historiae Romanae Breviarium ab urbe condita usque ad Valentinianum et Valentem Augustos, Notis et Emendationibus illustravit Anna Tanaquilli Fabri Filia.*

Paris, 1683.

10 vols. 4to.

. The present Editions belong to the very famous series known as the Delphin Classics, a set of Latin authors edited under the superintendence of Montausier, Bossuet, and Huet, for the son of Louis XIV, called the Grand Dauphin.

These ten superb volumes are in particularly choice bindings, by Boyet, of dull red morocco of exceptional quality. The sides are plain except for a blind line running round the boards, and the panels of the back are similarly framed. The boards are lined with a curious mottled coloured paper, and the edges of the leaves are gilt over marbling. In the panels of the back is a small armorial book-stamp, of two oval shields, side by side, surmounted by a widow's "cordelière," and by a coronet. On the dexter the arms are Azure, on a fess argent, a T and a mullet sable (Vieilbourg). On the sinister, Quarterly 1 and 4, Paly, argent and sable (Harlay); 2 and 3 Azure, a cock or, combed, beaked and membered gules (Boucheret). The device is that of Louise Françoise de Harlay de Céli, Marquise de Vieilbourg. She was the daughter of Nicolas Auguste de Harlay, a noted Ambassador, and Françoise Louise Marie Boucheret. In 1693 she was married to Louis René de Vieilbourg, a distinguished soldier, who was killed at Namur two years later.

The Marquise was noted not only for her wit and beauty, but for her exquisite taste, and, like many of the great ladies of the period, she formed a collection of "objets d'art," and a small but splendidly bound Library. The best Binders of the period were employed by her, and the bindings certainly bear witness to the excellence of her taste, for choicer pieces of binding than the present, although quite plain, it would be difficult to find. The monogram, stamped on the lowest panel of the back, is read by Guigard and others as L. V. (Louise Vieilbourg), but it certainly is H.V. (Harlay-Vieilbourg). She died in 1735, and her Collections were dispersed after her death.

Volumes from her Library are of the highest rarity. Only two others are recorded.



23

MADAME DE BROU.

GOBINET (Charles). Instruction sur la Religion où l'on traite des Sentimens qu'il faut avoir de Dieu de Jesus Christ.

Paris, 1687.

Addition à l'Instruction de la Jeunesse.

Paris, 1689.

Instructions sur la verité du Saint Sacrement.

Paris, 1691.

Instructions sur la Penitence.

Paris, 1695.

4 vols. Small 8vo.

. Four very beautiful doublé volumes, bound by Boyet.

These four volumes, containing various religious treatises by Charles Gobinet, are bound in plain red morocco. Round the sides runs a three-line fillet, and in the centre of each cover an armorial stamp, while charges of a crescent and a star derived from the arms are stamped in each corner. The backs have raised bands, and in each panel a crescent and star is tooled alternately, and each is between corner-pieces of delicate curved tooling and small stars. The covers contain beautiful doublures of red morocco, with a gilt frame made by fillets and ornamental rolls. The edges of the leaves are marbled under the gold, and there are plain end-papers. The armorial stamp contains two shields side by side. On the first are the arms, Azure, a chevron between three escallops or; on the second, Quarterly 1 and 4, Argent, a cross of Lorraine sable; 2 and 3, Or, on a bend azure three fleurs-de-lys of the field. Over all, on an escutcheon, Azure, a crescent between three estoiles argent. The first arms are those of Denis Feydean de Brou, Commissary of Montauban in 1686, and President of Louis XIV's Council, who died in 1690, and of his wife, Marie Anne Voisin, daughter of Marguerite Marcel and Charles Voisin. The device is the wife's, and it is the charges of the Voisin shield, the star and crescent, that are stamped on the back and sides. Feydean de Brou is said to have had one of the finest and most important Libraries of his time, very richly bound. His own books were stamped with a single shield bearing his arms alone. His Widow evidently continued to add to the Library, as some of these volumes are dated after her husband's death.

Charles Gobinet, teacher and religious writer, was born at St. Quentin in 1613. He was educated at Paris, and took his degree of Doctor at the Sorbonne. Later, he was elected President of the College of Plessis; the first Head to be appointed after the restoration of the College by Cardinal Richelieu. His rule was very successful, and under his presidency the College greatly increased its reputation and importance. He died at Paris in 1690. He was the Author of several books of religious instruction, of which the earliest, "L'Instruction de la jeunesse en la piété," first issued in 1655, had an enormous and continued success; even between 1830 and 1848 more than fifteen editions being

printed. The work was translated into English, and frequently printed in England and Ireland. In 1667 Gobinet published his "Instruction sur la pénitence," and followed it up with several other "Instructions," ending with the "Instruction Chrétienne pour les jeunes filles" in 1682.

24

LA GRANDE DAUPHINE.

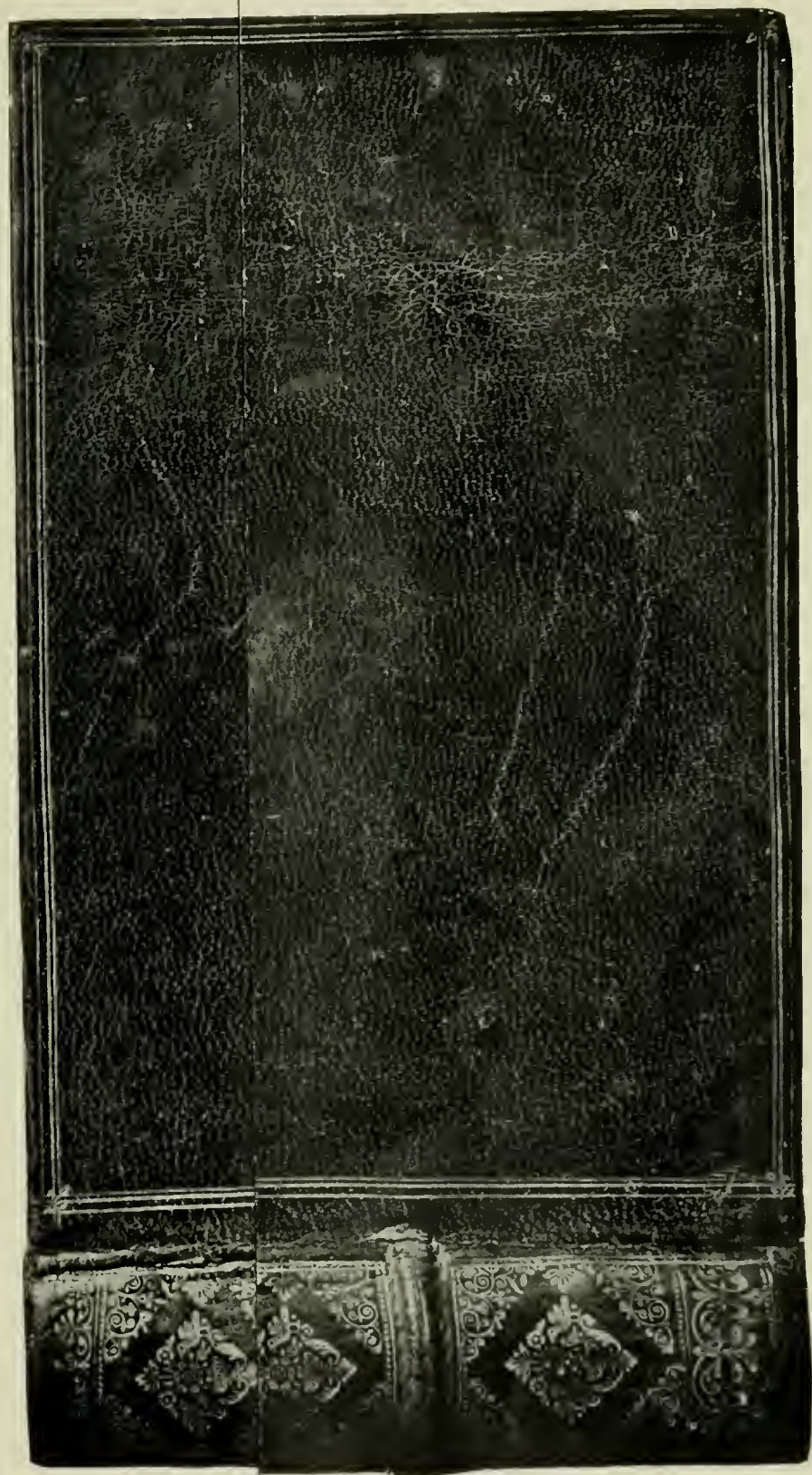
CHOISY (F. T. de). *Histoires de Philippe de Valois et du Roi Jean.*

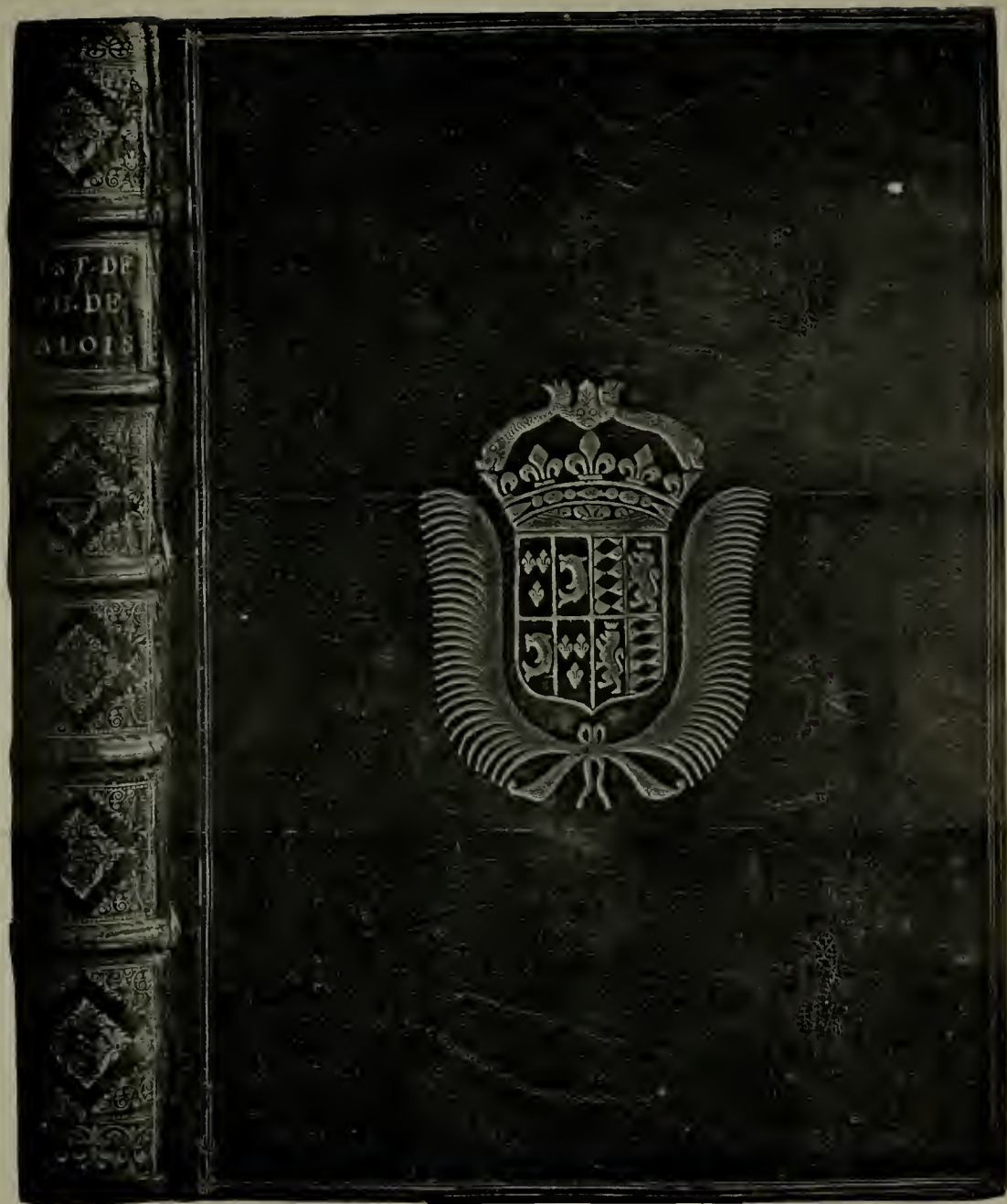
Claude Barbin. *Paris, 1688.*

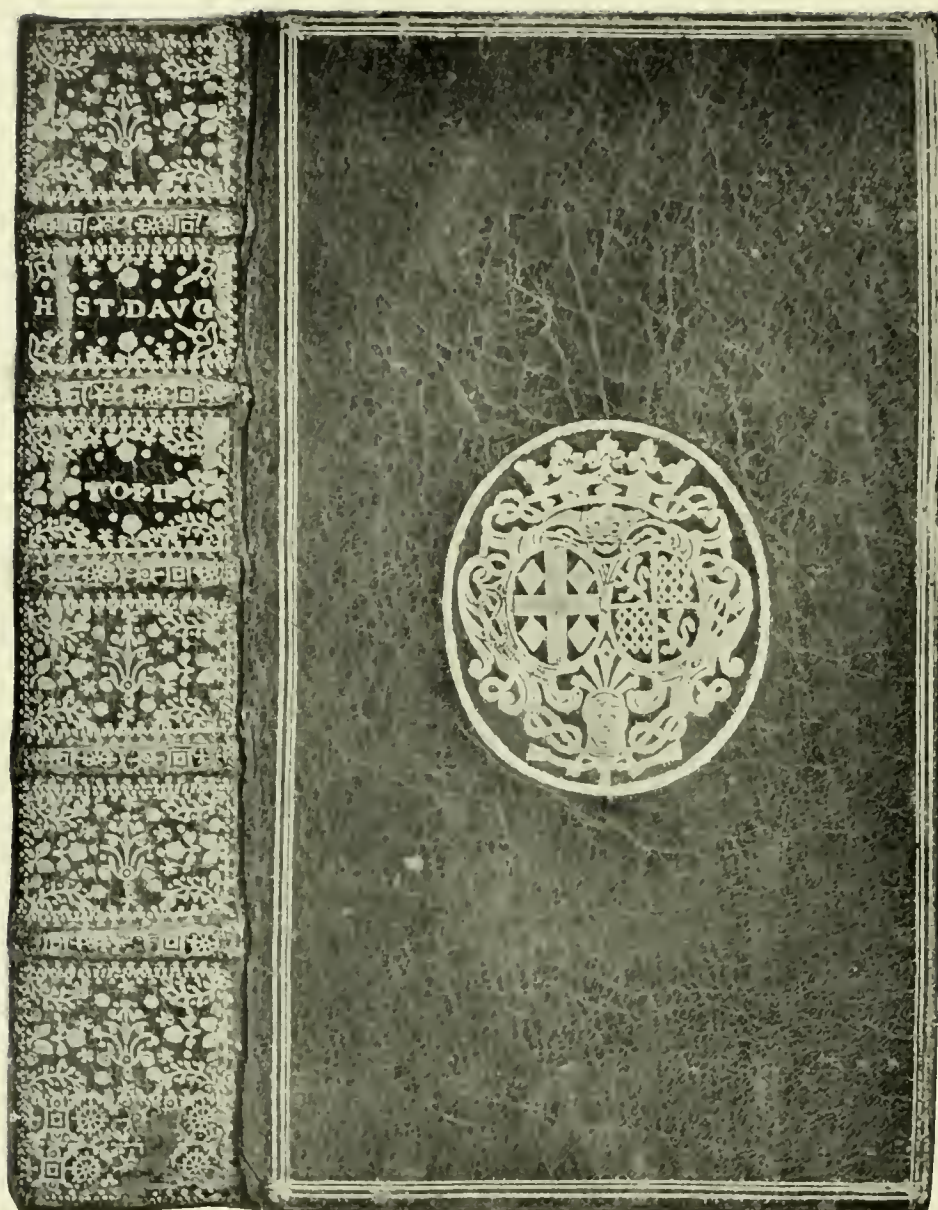
4to.

* * This volume is bound in red morocco. The sides are bordered with a three-line gilt fillet stopped at the corners with a small fleur-de-lys. The back is fully gilt with raised bands, having in the centre of each panel a diamond-shaped tool of a vase of flowers between two birds, within four corner-pieces of curved tooling. The edges of the leaves are gilt, and the boards lined with marbled paper. In the centre of each cover is a large armorial stamp. The arms are: Quarterly 1 and 4, Azure, three fleurs-de-lys or, two and one (France); 2 and 3, Or, a dolphin azure (Dauphiné). Impaling, Quarterly 1 and 4, Lozengy, argent and azure (Bavaria); 2 and 3, Sable, a lion rampant or crowned gules (Palatinate of the Rhine). Above the shield is the crown of a Dauphin, and on either side a palm branch, these joining below the shield and tied with a ribbon. The device is that of Marie Anne Christine Victoire, wife of Louis "le grand Dauphin," and grand-daughter of Charles I of England. She was also the grand-daughter of Ferdinand, Elector of Bavaria. Married to the Dauphin in 1680, she never accustomed herself to French life and manners, but lived as far as possible in her own style, and consequently incurred the neglect of her husband and the Court. She died in 1690. Louis was born in 1661, and was educated with great care, and it was for his benefit that the celebrated Delphin editions of the Classics were produced. He died before his father in 1711. The use of the heavy palm branches commonly found with many armorial stamps of this period was adopted in memory of Charles I of England by many nearly related foreign Princes. Louis was the godson of the English Queen, Henrietta Maria, and she, in her turn, was the daughter of his great-grandfather, and therefore his great-aunt. Then his uncle Philip, Duke of Orleans, had married Charles I's daughter Henrietta Anne, so that the families were closely related.

François Timoleon de Choisy, the author, was born in 1644. In 1676 he went to Rome in the suite of the Cardinal de Bouillon, and in 1685 joined a mission to Siam. He died in 1724. He was the author of several historical works, but is mainly known by his *Memoirs*, which, though not marked by historical accuracy, afford clear and vivid portraits of many of his contemporaries.







25

COMTESSE DE VERRUE.

BROE (Samuel de). Histoire de Triumvirat d'Auguste, Marc Antoine et Lepidus.

Paris and Amsterdam, 1694.

2 vols. in one. 12mo.

* * This volume is a relic of the most famous of the Lady book collectors of France at the beginning of the eighteenth century, the Comtesse de Verrue. It is of red morocco with a triple-line gilt fillet running round the sides. The back is covered with a profusion of very delicate tooling, worked with small sprays, leaves, stars, dots, rosettes, producing a very rich and uncommon effect. The edges are marbled under the gold, and there are marbled end-papers. In the centre of each cover is an armorial book-stamp, containing two oval shields side by side. The first contains the arms, Argent, a cross between four lozenges sable (Verrue); the second, Quarterly 1 and 4, Or, a lion rampant gules, armed, langued, and crowned azure (Luynes); 2 and 3, Gules, nine mascles or (Rohan). The shields are within an ornamental frame through which is twined a Widow's cordelière, which springs from the coronet above. Jeanne Baptiste d'Albert de Luynes, Comtesse de Verrue, was born in 1670. She was the daughter of Charles de Luynes, and of his second wife, Anne de Rohan. When only thirteen she was married to Joseph Ignace Mainfroy-Jérôme de Scagha, Comte de Verrue, and by him introduced at the Court of Savoy. Scandal, whether true or false, linked her name with that of Victor Amadeus, and the young wife hastily quitted Turin and settled in Paris, where she built a magnificent mansion. Her husband was killed at Hochstett in 1704. Left a widow comparatively young, she indulged to the full her passion for collecting; books, pictures, tapestries, furniture, coins, jewels, engravings, gems, snuff-boxes, were all collected with lavish expenditure. The Duc de Luynes once said of her: "My aunt was always buying, and never baulked her fancy." Her Library was an especially fine one, enclosed in ebony bookcases, all carefully selected and bound by the leading Binders of the day. "Without care for the present, without fear for the future, doing good, pursuing the beautiful, protecting the arts, with a tender heart and open hand, the Countess passed through life calm, happy, beloved, and admired." She died on the 18th of November 1736, and even on her death-bed showed no signs of fear, but smiling, composed her own epitaph—

Agit, dans une paix profonde,
Cette dame de volupté,
Qui, pour plus grande sûreté,
Fit son paradis dans ce monde.

Her Library was sold by her heirs, and the Catalogue was issued by Gabriel Martin in 1737.

The present book, published anonymously, was the work of Samuel de Broe, Seigneur de Citri de la Quette, a French historian who lived in the second half of the seventeenth century, and about whose life little is known. He was the Author of several historical

books. Though the first volume purports to have been printed at Paris, it was printed by the same printer as the second, and probably at Amsterdam. There are two engraved frontispieces, the second signed B. Schoonebeck del. et fec., and a folding map of Italy.

26

MADAME DE MAINTENON.

LE MASSON (I.). Eclaircissemens sur la vie de M. J. D'Aranthon d'Alex, Eveque, et Prince de Geneve. Avec de nouvelles preuves incontestables de la vérité de son zèle contre le Jansenisme & le Quiétisme.

Jean Gorrin. *Chambéry*, 1699.

8vo.

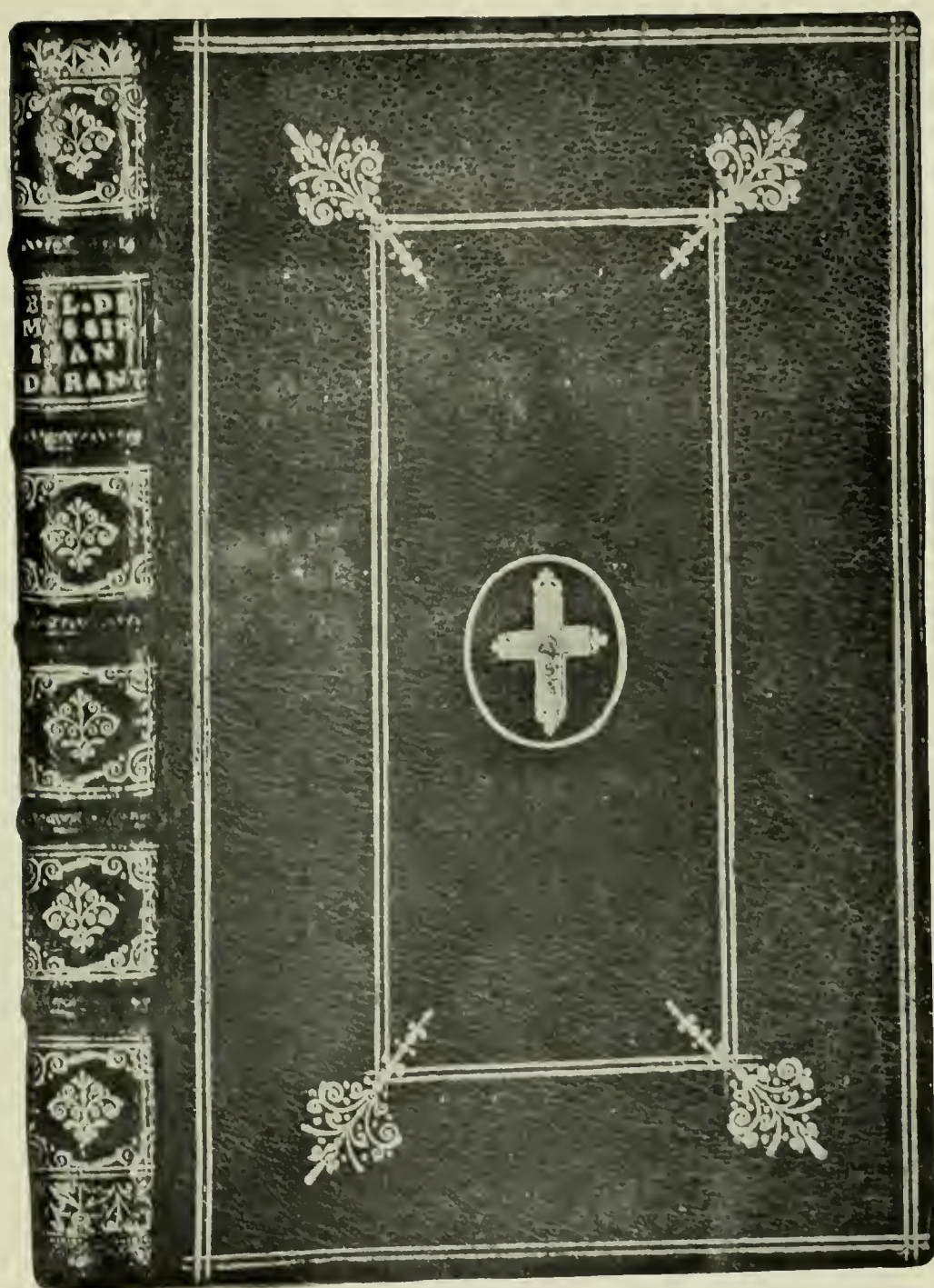
. This copy was bound in black morocco for the St. Cyr Library of Madame de Maintenon. Round the edges runs a two-line gilt fillet, and the sides are ornamented with a panel made with the same fillet, and having a large fleuron at each corner. The back has raised bands, and in each panel is a gilt fleuron in a frame of curved tools. The edges of the leaves are gilt, and the boards are lined with marbled paper. In the centre of each cover is a device within an oval frame, a cross with a crown above it, and fleurs-de-lys at the ends.

Jean d'Aranthon was Bishop of Geneva from 1660 to 1695, and a life of him, written by Le Masson, was issued in 1697. In that work he treated the subjects of Quietism and Jansenism with great restraint, but libellous assertions were spread accusing him of imposture and untruth which he combated and refuted in a second edition. After this there appeared an anonymous book, printed abroad, and dedicated to the then Bishop of Geneva, in which Le Masson was accused of injuring the reputation of the previous Bishop of Geneva, by showing him as an enemy of the Augustinians. In the present work the portions of the Life attacked by the anonymous Author are reprinted, and full explanations and justifications given, which fully prove the zeal of the Bishop and his efforts against Jansenism and Quietism.

Innocent Le Masson, the author, was born at Noyon in 1628. When nineteen years old he entered the Carthusian Order and became Vicar, Prior, and Visitor of the Province of Picardy. In 1675 he was chosen Head of the Order, and rebuilt the Grande Chartreuse, which had almost been destroyed by fire. He was the author of a "Théologie Morale," and later made a translation and paraphrase of the Office of Our Lady, the Penitential Psalms, and the Office of the Dead. A pronounced enemy of the Jansenists, he wrote to Père La Chaise for permission to punish those of his Order who were suspected of favouring them. He caused the book of Père le Porq attacking the sect to be printed at Lyons in 1700, and gave it away as presents. Among his numerous works the most important are those dealing with the History of his Order, the collection of the Statutes with notes, and the "Annales Ordinis Carthusiensis." He died in May 1703.

Two editions of this book were printed, both dated 1699. Copies of both are in the Library of the British Museum, but neither are in the Bodleian.

An original document signed by Madame de Maintenon, 3 pages 4to, is inserted.





MADAME DE MAINTENON.

BOSSUET (J. B.). Discours sur L'histoire universelle, à monseigneur le Dauphin : pour expliquer la suite de la Religion & les changemens des empires.

Sebastien Mabre-Cramoisy. *Paris*, 1682.

Small 8vo.

. Bound in dark sprinkled calf with plain sides. The back has raised bands, and in each panel is a gilt fleuron between scroll corner-pieces. In the centre of each cover is a device, within an oval frame, of a cross surmounted by a crown, while from the base and the two arms spring two fleurs-de-lys, the device of Madame de Maintenon whilst at St. Cyr.

Jacques Benigne Bossuet, the celebrated historian and preacher, was born at Dijon in 1627, and came of a family of lawyers, his father being a Judge. He was educated at the Jesuit school at Dijon, and proceeded to the College of Navarre at Paris, where he studied theology, and was admitted a Doctor in 1652. For a time he took up duties at his Canonry at Metz, where he engaged in controversies with the Protestants, but in 1659 returned to Paris, where he won great reputation as a preacher, and was favoured at Court. In 1669 he was appointed Bishop of Condom, but resigned the See in the following year on his appointment as tutor to the Dauphin. For his pupil's instruction he wrote this Discourse on Universal History, regarded as the most masterly of his works. It is remarkable for its vivid generalizations and sense of historical continuity, and is by some considered as the first attempt at a philosophy of history. At this period Bossuet stood forward as the champion of the Gallican Church, and attempted to effect a reconciliation between the Pope and the King. After resigning the tutorship of the Dauphin in 1681, he was made Bishop of Meaux, where he remained until his death in 1704. During his comparative leisure he devoted himself to the defence of the Catholic Church, both against infidels and Protestants, and also delivered his most celebrated Funeral Orations and Sermons, which placed him amongst the first of French orators and masters of French prose.

This copy is especially interesting as having belonged not only to Madame de Maintenon but also to Victorien Sardou and containing his book-plate. Sardou was born in 1831, and after a life of struggle and suffering at length obtained success and a position among the leading French play-writers. Many of his best known plays were written for Sarah Bernhardt, and he wrote "Robespierre" and "Dante" for Sir Henry Irving. Others of his plays have been produced in English, such as "Peril" and "A Scrap of Paper." He died in 1908.

MADAME DE BELLEFONDS.

FOLENGO (T.). Merlini Cocai Poetae Mantuani macaronicorum opus . . . Zanitonella . . . Phantasiae . . . Moscheae . . . Libellus Epistolarum & Epigrammatum etc. *Illustrated with wood engravings.*

J. Variscus. Venice, 1573.

16mo.

. This beautiful little doublé binding, by Padeloup, is of citron morocco. The sides are edged with a three-line gilt fillet, stopped at the corners with a rosette, and there is a small fleuron at each interior corner. The back is flat with bands, and in each panel is a coat-of-arms between stars, dots, and small tools. The doublure is of olive morocco tooled with a beaded chain border. The leaves are marbled under the gold, and there are marbled end-papers. The armorial shield consists of a circular shield containing the arms, Quarterly 1 and 4, Azure, a chevron or between three lozenges argent, two and one; 2 and 3, Bendy azure and or. The shield is within an oval frame, and is surmounted with a coronet. The arms are those of Madame de Bellefonds, wife of Jacques Bonne Gigault de Bellefonds, a Marshal in the King's army, and Governor of the Château of Vincennes, who died in 1746.

Theophiles Folengo, the author of this book, under the name of Merlinus Cocaius, was born at Cipado, near Mantua, in 1491. As a youth he showed great quickness of mind and facility in composing verse, and when sixteen years old entered the monastery of Monte Carsino, near Brescia, becoming later a professed member of the Benedictine order. In 1516 he formed an intimate friendship with a young woman named Girolama Diedo, and, renouncing the monastic life, spent some years wandering the country in her company and making a living by his readiness in composing songs and verses. In 1517 the first edition of the *Macaronica* was published. It narrates the adventures of a certain Baldus, and though coarse in places, contains vivid descriptions of men and manners, and some good poetry. The "macaronic" language in which it is written is Latin, with an admixture of words and phrases of Mantuan patois. For a time he lived in Sicily, but in 1543 retired to Santa Croce de Campesio, near Brassiano, and died there in December 1544.

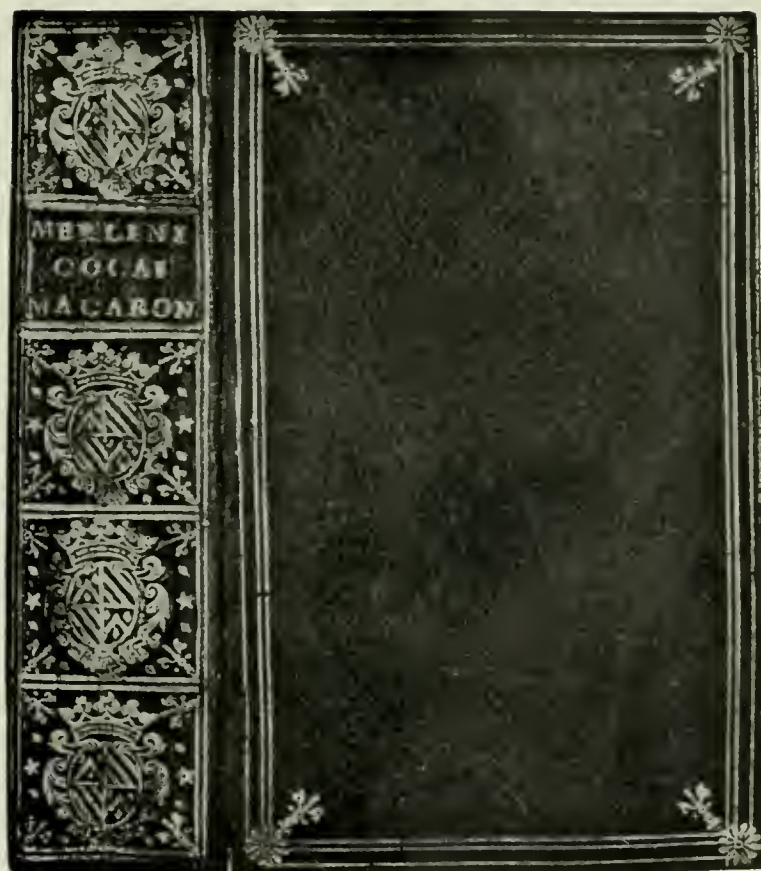
DUCHESS DE MAINE.

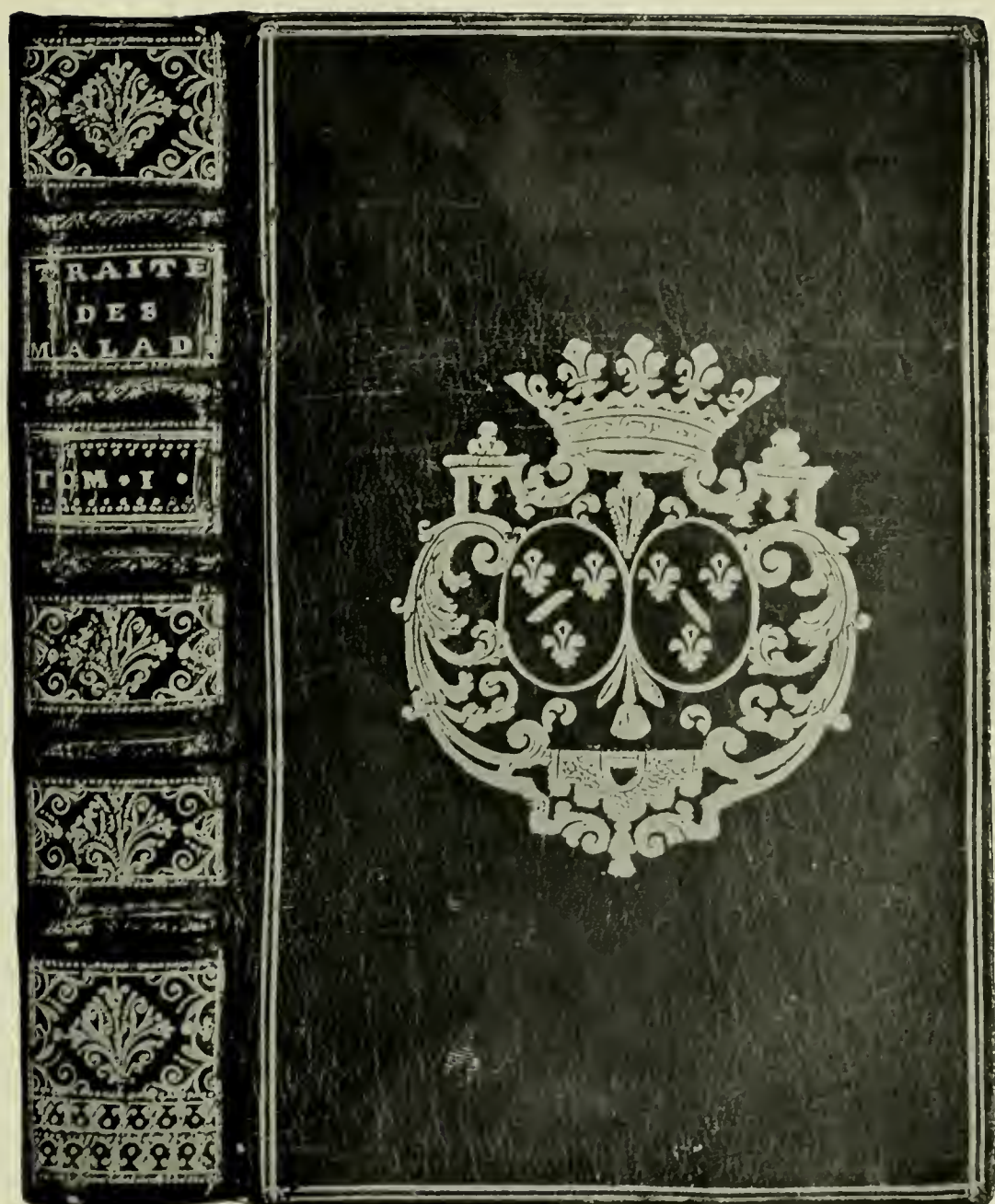
HELVETIUS (J. A.). *Traité des maladies les plus frequentes et des Remedes propres à les Guérir.*

Le Mercier. Paris, 1724.

2 vols. 8vo.

. These volumes are bound in red morocco with a simple two-line gilt fillet running round the sides. The back has raised bands, and the panels are ornamented with an elaborate fleuron between curved tools. The edges of the leaves are marbled under the







gold, and there are marbled end-papers. On each cover is a large armorial book-stamp containing two oval shields. The arms on the first are, Azure, three fleurs-de-lys or (France), with a baton in bend sinister for Bourbon, Duc de Maine; on the second France repeated, with a baton bendways for Bourbon, Prince de Condé. The shields are within an elaborate formal framework surmounted by a coronet. The device is that of Anne Louise Benedicte de Bourbon, Duchesse de Maine. Grand-daughter of Louis II de Bourbon, Prince de Condé, she was born in November 1676. When only sixteen years old she was married to the Duc de Maine, a natural son of Louis XIV and Mme. de Montespan, and soon exerted her influence to force her indolent husband to take his right position as a legitimate Prince. In 1700 the Duke purchased the estate of Sceaux, and here the Duchesse set up her miniature Court. Her ambitions were destroyed in 1718, when the Duke was degraded by an Act of Parliament, and made a simple Peer; but she entered into conspiracies on his behalf, with the result that she was imprisoned for some time. After this she renounced politics, and lived at Sceaux with her circle of friends. She formed a fine library at her Château, but made little use of it, for she was not gifted with much desire for knowledge. To her is attributed the saying, often connected with Marie Antoinette, "If the poor have no bread, let them eat cake."

Jan Adrien Helvetius, or Schweitzer, was born in Holland about 1661. He studied at Leyden, and then proceeded to Paris to endeavour to gain a living by selling his father's medicines. For long he was unsuccessful, but by a fortunate accident obtained possession of a supply of a Brazilian drug, now known as Ipecacuanha, and discovered its efficacy in cases of dysentery. Several successful cures, including that of the Dauphin, raised Helvetius to importance, and his secret was purchased by Louis XIV and made public. He was appointed to several positions, made a Councillor, Inspector-General of Hospitals in Flanders, and Physician to the Duc d'Orléans. His claim to the discovery of the drug was disputed by several persons, and in especial by one Garnier, whom Helvetius had employed, but his claims were disposed of in a lawsuit which Helvetius brought against him. Helvetius was employed in the negotiations which preceded the Peace of Utrecht, and showed great ability in diplomatic work. He died at Rome in February 1727.

30

DUCHESS DE MAINE.

BARRÊME (F.). Le livre nécessaire pour les comptables, Advocats, Notaires, Procureurs, Tresoriers ou Caissiers, & generalement à toute sorte de conditions.

Paris, 1704.

8vo.

. Bound in red morocco, with a three-line fillet running round the sides. The back is fully gilt, each panel containing a fleuron in the centre within a frame of stars and dots, and between curved corner-pieces. The bands are tooled with a pallet. The volume has marbled end-papers, and the edges of the leaves are marbled under the gold.

In the centre of each cover is an armorial book-stamp containing two oval shields side by side. The first contains the arms of France "Azure, three fleurs-de-lys or," charged with a baton bendways, for Bourbon, Duke of Condé, the second has also the arms of France, with the baton in bend sinister for Bourbon, Duc de Maine. Over the shields is a Ducal crown, and round them runs the knotted cord, or "cordelière," the emblem of a Widow. The device is that of Anne Louise Benedicte de Bourbon, Duchesse de Maine, granddaughter of Louis de Bourbon, le Grand Condé. She was born in November 1676, and in 1692 married Louis Auguste de Bourbon, Duc de Maine. Her husband died there in 1736, and she herself died at Paris in 1753. The device used in this volume was, made between 1736 and 1753, and, contrary to the usual custom, the wife's coat is on the dexter side, and her husband's on the sinister. *As will be seen, the arms on this volume differ from the preceding.*

François Barrême, a celebrated mathematician, was born at Lyons in the middle of the seventeenth century. He was patronized by Colbert, the celebrated Minister, and taught all Paris how to keep accounts by double entry. His great mathematical knowledge made his name proverbial, like the English Cocker, and phrases like "He is a regular Barrême," or "He adds up like a Barrême," were in common use. He was the Author of several mathematical works, and died in 1703. The first edition of the present book was issued in 1694, and the second and amended edition was issued by the son, N. Barrême, who has placed in each copy a printed and stamped guarantee. The volume has a well-engraved frontispiece by Picart, showing persons engaged in various money transactions.

An autograph letter of the Duc de Maine is inserted.

31

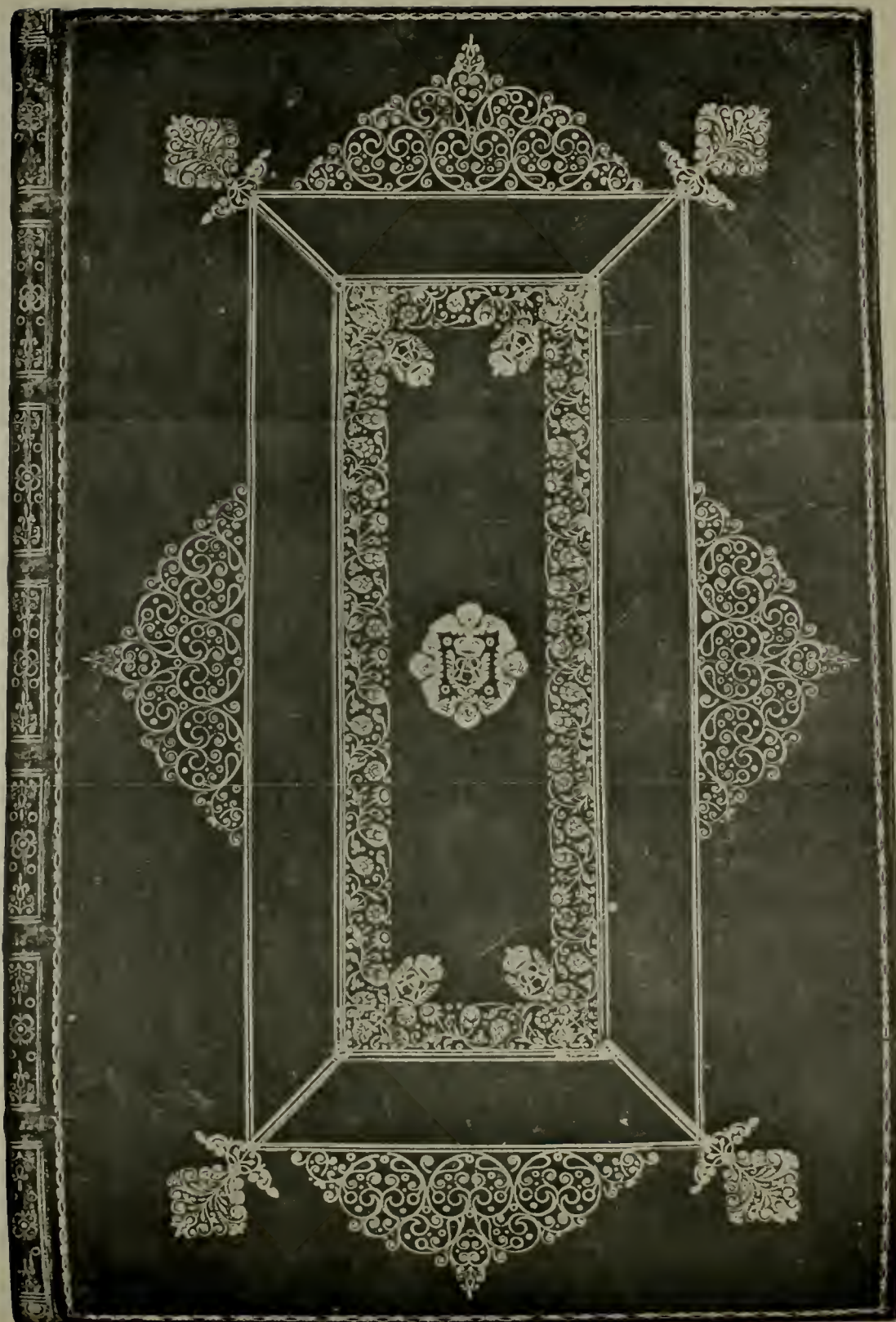
LADY BOWER.

WELCHMAN (E.). A practical discourse on the Parable of Dives and Lazarus.—A Sermon preached at Banbury May 6, 1707.

A. & J. Churchill. London, 1704-7.

2 vols. in one. 8vo.

. The Author of this book, who was born at Banbury in 1665, was educated at Oxford. He was Archdeacon of Cardigan and Prebendary of St. David's, and held various good livings, the last being that of Solihull, in Warwickshire, where he died in 1739. His talents do not appear to have descended to his sons, for a son who kept the inn at Stratford-on-Avon used to boast that his father composed the Thirty-nine Articles. This copy is in a black morocco binding by William Churchill, the Royal binder. The side is decorated with a large diamond-shaped panel, formed by a fillet, with one plain and one toothed line. On either side of this are a series of curved tools with smaller stamps at the joints. In the centre is a diamond-shaped ornament outlined with drawer-handle tools, and filled with formal fleurons. In the triangular corners between the panels and the sides are stiff branch sprays ending in thistles and formal tools. Over the background are scattered



dots of various sizes, small crosses, and formal tools. The panels of the back are gilt, there are marbled end-papers, and the edges of the leaves are gilt. This is an excellent example of the high standard of decoration and design set by the later Stuart binders. In the case of the present binding the tools used for the centre-piece, the large fleuron, and the "drawer-handle," were popular some years earlier, but the others are new. The introduction of the thistle as an ornament may have been inspired by the Act of Union, passed the same year (1707). *This is the Dedication copy to Lady Bower.*

32

QUEEN ANNE.

The Piety and Bounty of the Queen of Great Britain with the Charitable Benevolence of Her loving Subjects, towards the Support and Settlement of the Distressed Protestant Palatines.

C. Bill and executrix of T. Newcomb. *London, 1709.*

Folio.

. An English-German volume of peculiar interest at this period. It is of blue morocco, richly gilt. The main design on the covers consists of a double panel, the outer formed by a two-line fillet, and the inner by a three-line fillet, the two frames being joined at the corners with a three-line fillet. The inside of the inner frame is tooled with a broad roll of spiral branches with leaves and flowers. From the outside of the outer frame at top and bottom and the middle of the sides extends a large triangular mass of gilt ornament built up with a number of curved dotted tools, and at each corner is a large gilt fleuron. In the centre of the inner panel, within a frame formed by four cherubs' heads surmounted by the Royal crown, is the Royal monogram A R, between palm branches, and this device is repeated at the four corners of the inner panels. The panels of the back are gilt, and the boards are lined with gilt and coloured ornamental German paper. William Churchill held the appointment of Royal bookbinder at this period.

The purport of the present book was to authorize the raising of subscriptions for the assistance of several thousand German Protestants who had sought refuge in England. The Queen had made a grant towards their support, but this not being sufficient, the magistrates of Middlesex asked for a brief for the collection of the charity of all well-disposed persons in all Churches and meetings within the county to raise a sufficient sum for their relief. The first part of the book, consisting of Petitions, Letters patent, and the Circular letters of the Bishops, is of very little interest; but this is followed by a Dissertation asserting the piety and charity of King Edward the Sixth and Queen Elizabeth, in favouring and supporting the foreign Protestants, especially those who took refuge in the Kingdom. This Dissertation contains much valuable information collected from printed and manuscript sources, on the foundation of the various foreign Churches and communities in England, and on the troubles that arose owing to the encroachment of the Foreign workmen on the rights of Englishmen.

ELIZABETH, QUEEN OF SPAIN.

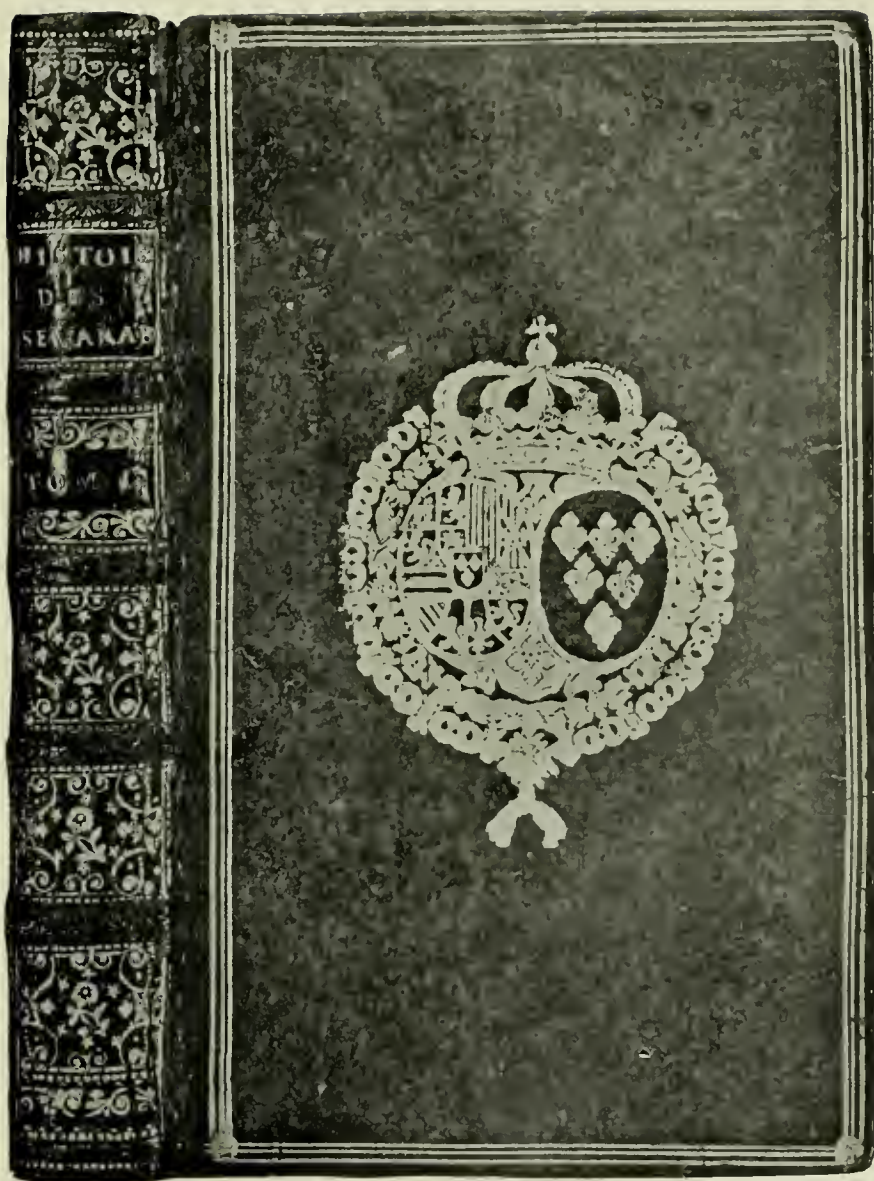
VAIRASSE D'ALLAIS (D.). Histoire Des Severambes, Peuples Qui Habitent une Partie du troisieme Continent, communement appelle La Terre Australe. Contenant une Relation du Gouvernement, des Moeurs, de la Religion, & du Langage de cette Nation, inconnue jusques a present aux Peuples de l'Europe. Nouvelle Edition, reveue & corrige'e. A Amsterdam, Aux depens d'Estienne Roger, Marchand Libraire, chez qui l'on trouve un assortiment general de Musique. M.D.CCXVI.

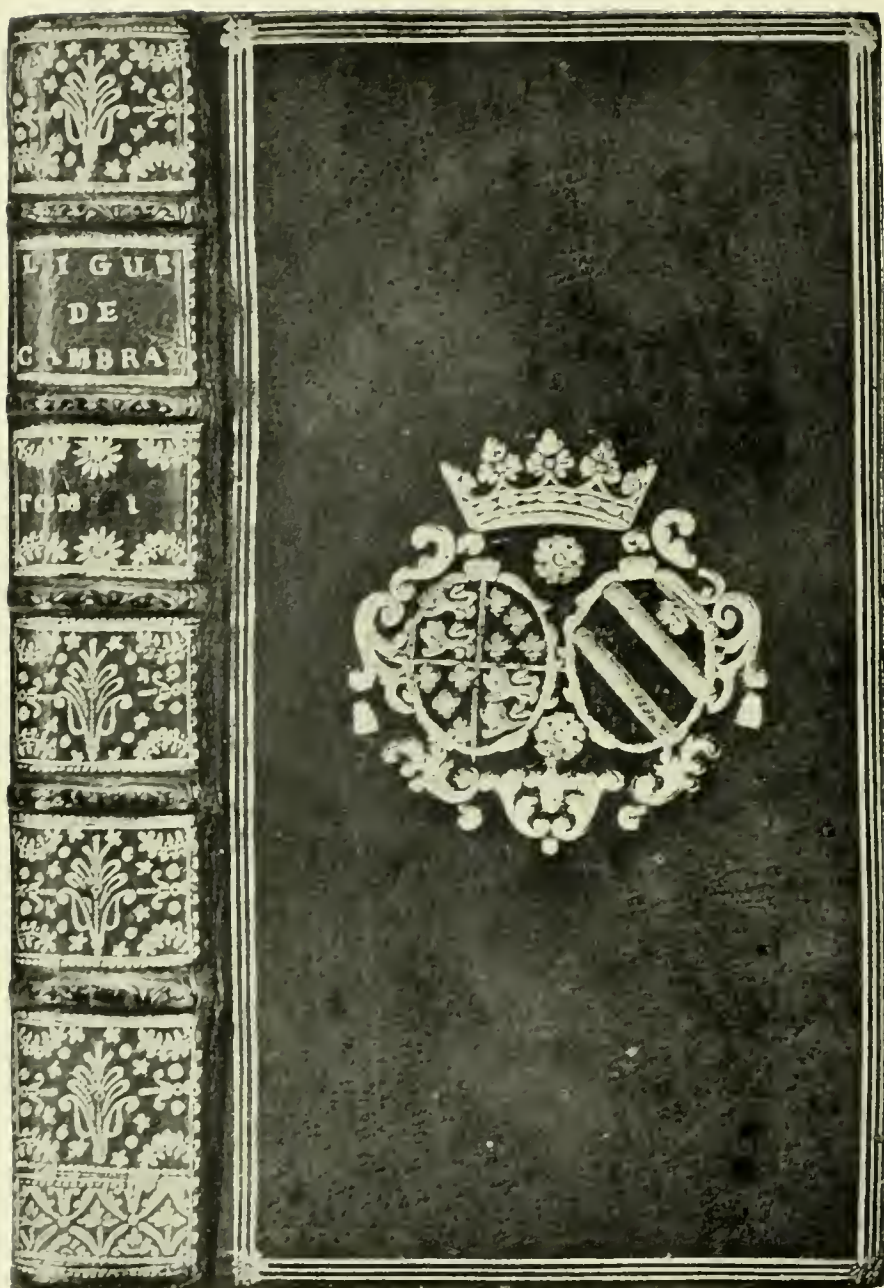
1716.

2 vols.

* * * These beautiful little volumes were bound for Elizabeth Farnese, Queen of Philip V of Spain. The binding is of brown mottled calf. The sides are framed with a three line gilt fillet, stopped at the corners. The back is fully gilt with a flower spray in each panel, surrounded with stars and curved tools. The edges of the leaves are gilt, and the boards are lined with marbled paper. In the centre of each cover is a large armorial stamp containing two oval shields side by side. The arms on the first are, Quarterly 1 and 4, Gules, a tower triple-towered or (Castile); 2 and 3, Argent, a lion rampant gules, crowned or (Leon). In the base point, Argent, a pomegranate or (Granada); 2, Or, paly of four gules (Aragon), impaling, per saltire 1 and 4, Or, paly of four gules, 2 and 3 Argent, an eagle sable (Aragon-Sicily); 3, Bendy or and azure, a bordure gules (Burgundy Ancient), impaling per band or, a lion sable, armed and langued gules (Flanders), and in chief Gules, a fess argent (Austria); 4, Argent, an eagle displayed gules, crowned and armed gules (Tyrol); impaling per bend, Sable, a lion or, armed and langued gules (Brabant), in chief Azure, semée de fleurs-de-lys or, a bordure compony gules and argent (Burgundy Modern). Over all an escutcheon, Azure, three fleurs-de-lys or (Anjou). The arms on the second shield are, Or, six fleurs-de-lys azure, three, two, and one (Farnese). The arms are those of Philip V and his second wife, Elizabeth Farnese, the heiress of Parma. Round the two shields are the collars of the Orders of the Saint-Esprit and of the Golden Fleece, and above them the Royal crown.

The Author of this book was Denis Vairasse d'Allais, a French grammarian, called after the town of Allais, in Languedoc, where he was born about 1630. He passed part of his youth in England, and in 1665 was in the fleet commanded by the Duke of York. On his return to France he taught French and English, and published some grammatical works. His fame rests upon the present work, a fictitious account of a newly-discovered country, resembling rather the "Voiage de la Terre Australe" of Jacques Sadeur, than the "Terra Australis" of Joseph Hall, Bishop of Norwich. It is divided into two parts, the first printed in two volumes as in 1677, and the second in three volumes in 1678-9. It is a





political romance which achieved considerable success, and was translated into several languages, while part of it was added to editions of "Gulliver's Travels" as a third volume. Sir Walter Scott refers to the book in his *Life of Swift*, and asserts that it was suppressed because of the deistical opinions which it expressed.

34

CAROLINE, QUEEN OF GEORGE II.

DUBOS (J. B.). *Histoire De La Ligue Faite A Cambray, Entre Jules II Pope, Maximilien I Empereur, Louis XII Roy de France, Ferdinand V Roy d'Aragon, & tous les Princes d'Italie. Contre La Republique de Venise. Quatrieme Edition Revue, corrige'e & augmentee par l'Auteur. Pondus & statera judicia Domini sunt. Prov. c. 16. A Paris; Chez Chaubert, à l'entree du Quay des Augustins, du Cote du Pont S. Michel, à la Prudence & à la Renommee. M.DCC XXVIII. Avec Approbation & Privilege du Roy.*

1728.

2 vols. Small 8vo.

* * Bound for Caroline, Queen of George II. These volumes are bound in red morocco, and the sides are plain except for a three-line gilt fillet running round the edge of the sides. The backs have raised bands, and the panels are delicately gilt, with a dotted fleuron in the centre, between sprays of laurel, dots, stars, and formal tools. The edges of the leaves are marbled under the gold, and the boards lined with marbled paper. In the centre of each cover are stamped two oval shields of arms, surrounded by some ornamental framework, and surmounted by a coronet. This is not an ordinary armorial stamp of a Collector, engraved upon a metal plate, but is built up entirely of small tools, and therefore prepared for a special occasion. The first shield is quartered, the first and fourth quarters being charged with two leopards, the name always, and correctly, used in France for what English heraldry calls "lions passant regardant." The second and third quarters represent "semée of fleurs-de-lys." The second shield is indirectly made up, and could only be described as "barry of six, in the sinister point a leopard."

Jean Baptiste Dubos, Abbot of Resons, was born in 1670 in Beauvais. As a youth he studied theology at Paris, but, disappointed at not receiving promised preferment, turned his attention to history, politics, and law. Serving under M. Torcy, Minister of Foreign Affairs, he was sent on several diplomatic missions, one being to England to promote a peace with France. In a book entitled "The interests of England ill understood in the present War," he foretold the separation of the American colonies. His literary work, both in history, and in poetry and painting, gained him admission to the French Academy, of which he became Perpetual Secretary. In 1723 he was promoted to the Abbey of Notre Dame de Resons, and had received the orders of Sub-deacon and Deacon in order to officiate, when he was seized in Paris with an illness which proved fatal in March 1724.

DUCHESS DE MONTMORENCY-LUXEMBOURG.

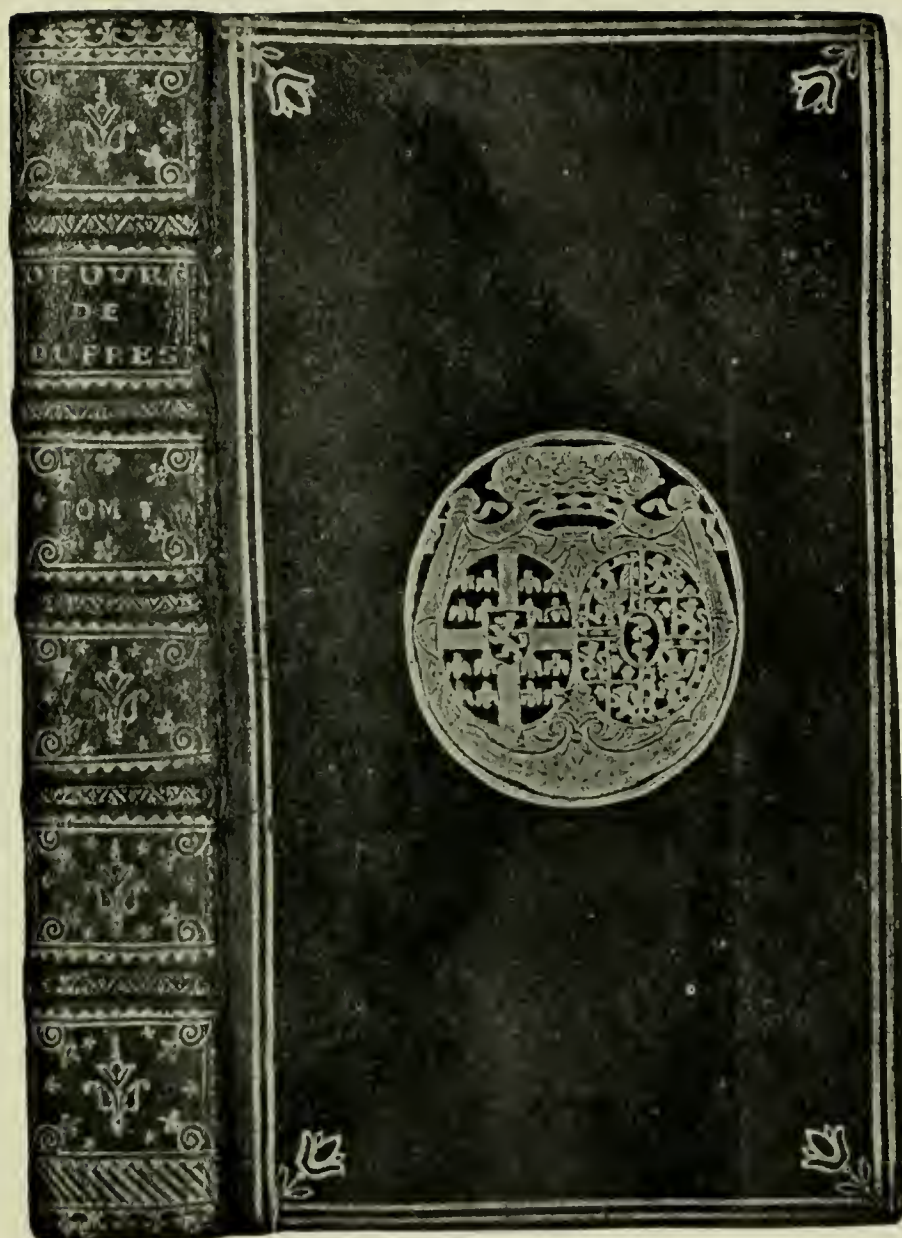
DUFRENY (C. R.). Oeuvres de Monsieur Riviere du Freney. Portrait after Coppel.

Gissey. *Paris*, 1731.

5 vols. Small 8vo.

* * These volumes are bound in olive morocco. Round the sides runs a two-line gilt fillet, and at each corner is a dotted gilt fleuron. The back has raised bands, and in each panel is a dotted fleuron between stars and curved ornaments. The edges of the leaves are marbled under the gold, and the boards are lined with gilt chequered ornamental paper. On each cover within an oval frame is an armorial book-stamp containing two oval shields. The arms on the first are, Or, a cross gules between sixteen alterions azure (Montmorenci); on an escutcheon of pretence, Argent, a lion gules, armed and crowned or, langued azure (Luxembourg). The arms on the second shield are, Quarterly 1 and 4, Or, an eagle gules, beaked and membered azure, charged on the breast with a shield bearing quarterly 1 and 4, Argent, a bend dancette sable (Heiligenberg), 2 and 3, Gules, a banner argent (Werdenberg), the whole within a bordure nebuly argent and azure (Fürstenberg); 2 and 3, Quarterly 1 and 4, Argent, a lion gules armed, langued, and crowned or (Goyon); 2, Azure, three fleurs-de-lys or, a label argent (Orléans-Longueville); 3, Azure, three fleurs-de-lys or, cotised gules (Bourbon St. Paul). The shields rest upon a mantle surmounted by a coronet. The armorial device is that of Marie Sophie Emile Honorate Colbert de Seignelay, her father's arms, "Or, an adder azure" (Colbert), being placed "en surtout" over her mother's. She was the daughter of Jean Baptiste Colbert and Marie Louise de Fürstenberg, and was the first wife of Francis Charles, Duc de Piney-Luxembourg. She died in October 1747. He married, as his second wife, the celebrated Duchesse de Boufflers, so much admired by Rousseau, in 1750, and died in 1764. The Library of the Duchesse de Boufflers was a very large and fine one, but volumes from the Collection of the first wife are of far greater rarity.

Charles Riviere Dufreny, the author, was born at Paris in 1648 and was illegitimately descended from Henri IV, whom he much resembled. He was Valet-de-Chambre to Louis XIV, and though he received many favours was too much of a spendthrift to get much advantage out of them. While Law's Mississippi system was at the height of its success, he presented a curious petition to the Regent of France, and received two hundred thousand francs. A gifted man, but without application, he filled various rôles. He was an Architect, and the designer of the park of Versailles; he also wrote a number of plays and died at Paris in 1724. A portrait of him, engraved by F. Jouillain after a painting by Coppel, faces the title-page.





MARIA CLEMENTINA, QUEEN OF JAMES III.

DI CHANTAL. Vita della Venerabile Madre Giovanna Francesca Fremiot di Chantal. Composta da Carlantonio Saccarelli.

Rome, 1734.

4to.

* * This splendid volume is dedicated to Maria Clementina, Queen of England, wife of James Francis Edward Stuart, known as "the Old Pretender," and the present copy is the one specially bound for her.

The very remarkable binding is of brown morocco richly gilt. The sides are ornamented with a deep border frame made with double strapwork ornamentally designed, interposed with a variety of large foliate and formal tools, and with some of the spaces relieved by diaper work. The *doublure* is of red morocco, bordered with a deep rollwork frame. The panels of the back are decorated with a fleuron between acorns and sprays. The end-leaves are of marbled paper, and the edges of the leaves are gilt, with an ornamental design painted on them. The centre of each cover contains a large coat-of-arms within a frame, laid upon a painted mantle above which is a crown. The shield is divided per pale, the dexter side containing the English Royal arms arranged in an unusual manner: 1 England, 2 Scotland, 3 France, 4 Ireland, in place of the ordinary France and England quarterly in the first and fourth quarters, with Scotland in the second and Ireland in the third. On the sinister side the arms are, Quarterly 1 and 4, Gules an eagle displayed argent, crowned or (Poland); 2 and 3, Gules, a knight in full armour proper, mounted on a white horse, bearing in his right hand a drawn sword, and on his left arm a shield azure charged with a patriarchal cross argent (Lithuania). On an inescutcheon, Or, an oval buckler purple (Sobieski).

Maria Clementina, who married James III, "the Old Pretender," in 1719, was the daughter of Prince James, and grand-daughter of the celebrated John, King of Poland. The marriage was an unhappy one, mainly owing to the suspicious character and wayward conduct of Clementina. For a time they lived apart, and afterwards, when a reconciliation was brought about, they, though living together at Rome, had few matters of interest in common. "The Pretender" was absorbed in his schemes for another invasion of England, and for the last few years of her life Clementina spent her time mainly in charitable undertakings. She died, after a long and painful illness, on 18 January 1735, and was buried at St. Peter's.

Volumes from her library are of extraordinary rarity.

The Saint whose biography is contained in the present volume was Jeanne Françoise Fremiot di Chantal. Daughter of Benigne Fremiot, she was born at Dijon in 1572, and from infancy showed great piety. At the age of twenty she married Christophe de Rabutin, Baron di Chantal, who died eight years afterwards. Renouncing Society, she lived a solitary life, devoting herself to the education of her children. Acting on the advice and suggestion of St. Francis de Sales, who wished to establish Convents for girls according to the rule of St. Augustin, she retired to Annecy, where she founded the first Convent of

the Order of the Visitation. In France she obtained great celebrity as Mère di Chantal, and was considered a Saint. She was Beatified in 1751, and Canonized in 1767, and is commemorated by the Catholic Church as Saint Chantal. She was the grandmother of the celebrated Madame de Sévigné.

37

QUEEN MARY MADELEINE.

PABLOROLI (Don). Il Polifemo. Opera Dramatica de don Pablo Roli. Para Representarse en el Real Coliseo del Buen-Retiro.

1748.

4to.

* * Magnificently bound in red morocco for presentation, at the Royal performance of this Opera, to Mary Madeleine, Queen of Ferdinand VI of Spain. It is ornamented with a broad dentelle on the sides, formed of large foliated tools. In the centre of each cover is an oval panel of mosaic, also edged with foliate tools; the linings of the binding are of silk. Within each panel is a stamp with the Royal arms. The shield is divided into four grand quarters: 1, Gules, a tower triple-towered or (Castile), quartering Argent, a lion rampant gules (Leon); 2, Or, paly gules (Aragon), impaling, Or paly gules, quartering per saltire, Argent, an eagle sable (Aragon Sicily); 3, Bendy or and azure, a bordure gules (Burgundy Ancient), and in chief, Gules, a fess argent (Austria); 4, Sable, a lion or, armed and langued gules (Brabant), and in chief, Azure, three fleurs-de-lys, a bordure compony gules and argent (Burgundy Modern). On an inescutcheon in chief, Azure, three fleurs-de-lys or (Anjou). On an inescutcheon in base, Or, a lion sable, armed and langued gules (Flanders), impaling, Argent, an eagle displayed gules, crowned and armed or (Tyrol).

The Royal arms are also printed upon the first page of the book, with a slightly different arrangement from those on the binding.

Fine Spanish bindings of this period are of the greatest rarity.

Antonio Pabloroli was born at Todi in 1687. After finishing his studies at Rome, he came under the influence of the celebrated Gravina, who inspired him with a taste for poetry. Being singularly well-read, and gifted with imagination and wit, he found a patron in Henry St. John, Lord Bolingbroke, who was then a political exile. Proceeding to England, he was appointed tutor in Italian to the Royal Princesses, and he continued to reside in this Country for twenty years. In 1747 he returned to Italy, and settled in Rome, where he died in 1767. He was considered one of the best Italian poets of his day, and several Editions of his works were printed in London. He wrote an English criticism on Voltaire's "Essay on Epic Poetry," and made a translation of "Paradise Lost," besides editing a number of works during his stay in London. The opera "Il Polifemo" was printed at London in 1734 in Italian and English.

The present version of the Opera in Italian and Spanish was printed in 1748 for a special performance at the Royal Theatre of Buen before Ferdinand VI and his Queen. Ferdinand, like his father Philip, was devoted to music, and both had been much dominated by the great Carlo Broschi, better known as Farinelli, who almost usurped the position of Prime Minister, and possessed extraordinary influence over both Kings.





DUCHESSÉ DE GRAMMONT.

LA CALPRENÈDE (G. de C. de). *Cassandre*, roman.*Paris, 1752.*

3 vols. Small 8vo.

* * This copy is in a binding of red morocco. Round the sides runs a three-line fillet stopped at the corners with a rosette. The back is flat with bands, and each panel is ornamented with a flower spray in the centre between small foliate tools and dots. The boards are lined with marbled paper, and the edges of the leaves are gilt. In the centre of each cover is an Armorial book-stamp consisting of two oval shields placed side by side within an ornamental frame upon a mantle of ermine, above which is a Ducal coronet. The arms on the dexter shield are, Quarterly 1 and 4, Or, a lion rampant azure (Grammont); 2 and 3, Gules, three arrows paleways in fess (Aster). The device is that of Beatrix de Choiseul-Stainville, Duchesse de Grammont. She was born at Luneville in 1730, and was for a time Canoness of Miremont. In 1759 she married Antoine Antonin, Duc de Grammont. She was a proud and imperious woman, who held an important position owing to her influence over her brother, the Duc de Choiseul, Minister of Louis XV. It was owing to her that he refused to join the alliance with Mme. du Barry, a refusal which led to his disgrace. The Duchesse, with her friend the Duchesse de Chatelet, was arrested and brought before the Republican Tribunal, and, in spite of the spirited defence of her friend made by the Duchesse de Grammont, both were executed together on the 17th of April 1794.

Another book-stamp used by the Duchesse is slightly different. The fourth quarter of the Grammont coat, in place of being the same as the first, contains the arms: Argent, a greyhound rampant gules, collared azure, a bordure sable charged with eight bezants (Aure); and on the Choiseul coat is an inescutcheon charged with a cross ancre gules (Stainville).

The Author of the present book, Gauthier de Costes, Seigneur de la Calprenède, was born at the Château de Tolgon about the beginning of the seventeenth century. He studied at Toulouse, and, coming to Paris in 1632, entered the Army. He then evinced a taste for literary pursuits, and published several pieces, while his wit and gaiety gained a reputation for him in society. He was soon advanced at Court, and in 1650 was appointed a Gentleman-in-waiting. He amused the Queen's Ladies with his stories, and finally the Queen herself, who gave him a pension. He married a widow in 1648, but his married life was unfortunate. His death, which took place in 1663, was caused by a fall from a horse. His romances had at the time a great vogue.

The present book, the title of which is taken from Cassander, King of Macedon, and not from the more famous prophetess Cassandra, contains numerous characters, many of whom are supposed to represent Contemporaries of the Author. The first edition, in a number of volumes, appeared in 1642, and was reprinted in 1660 and 1666, while an English translation by Sir C. Cotterell was printed in 1676. A complete edition of the original, in ten volumes, was printed at Paris in 1731, but the present version is an abridgment by the Marquis de Surgères.

MADAME ADELAÏDE DE FRANCE.

OFFICE (L') DE LA SEMAINE SAINTE, en Latin et en François, à l'usage de Rome et de Paris.

Guillaume Nicolas Desprez. *Paris*, 1758.

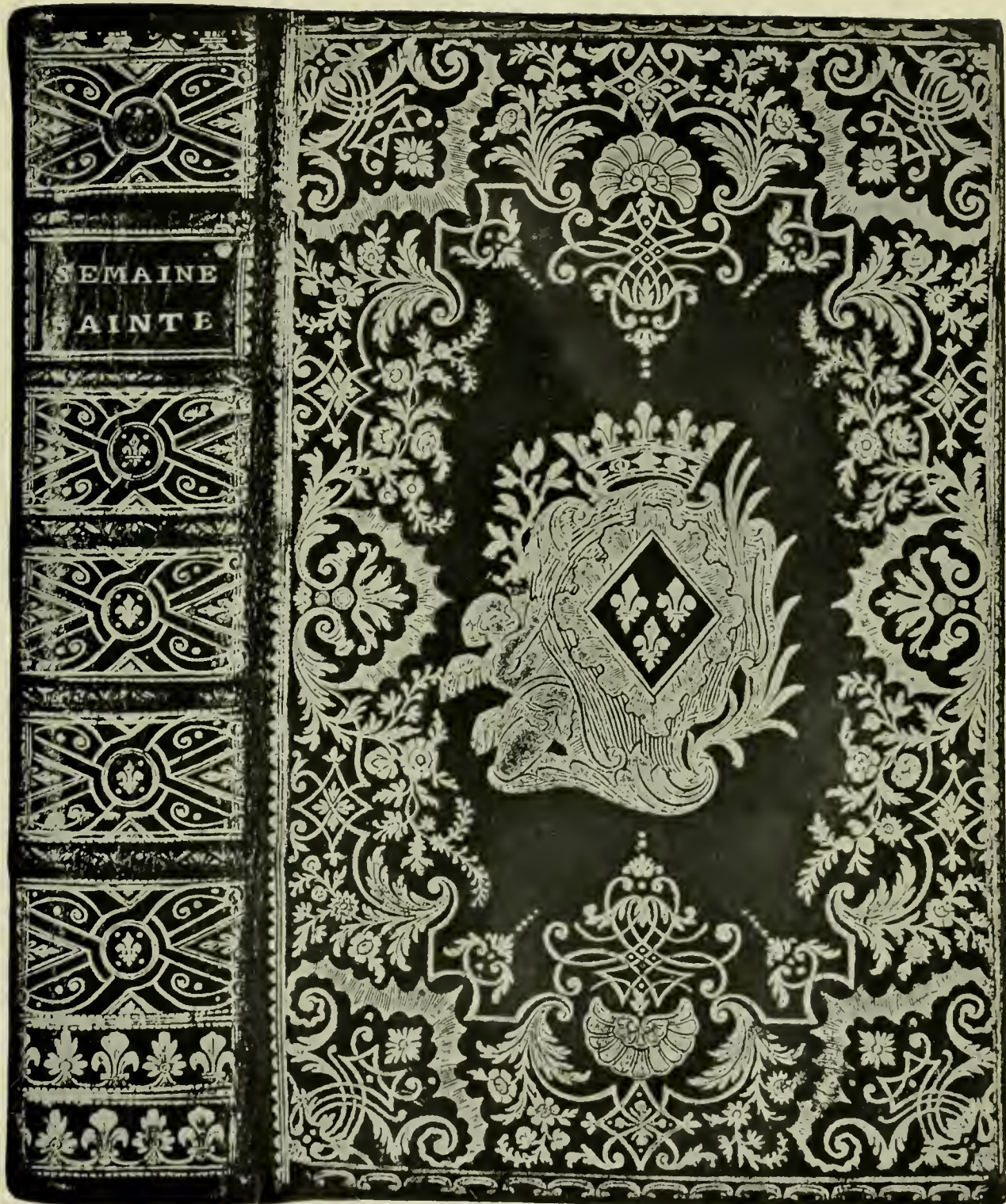
8vo.

* * A very remarkable and elaborately decorated binding by Dubuisson of tawny red morocco. The ornament, which takes the form of a very broad border, covering a considerable part of the side, is made up with a variety of decorations, the result being pleasing and rich. There are sprays of flowers and foliage, introduced line-work, scalloped ornament, and formal tools, all mingled together. The binder, Pierre Paul Dubuisson, was a noted artist, who succeeded Padeloup as Royal binder in 1758. He was the son of René Dubuisson, a celebrated binder of Almanacs and Service books, and was especially skilled in such decorative work. He was, in addition, a most able designer and engraver, so that the tools which he prepared for his bindings are really artistic conceptions, quite removed from the ordinary publisher's bindings. He errs perhaps on the side of over-decoration, but it was the taste of the period. He apparently worked for, and supplied tools to, both Padeloup and Derome, and finished some of their bindings.

In the centre of each cover is the Armorial device of Madame Adélaïde, with the arms of France in a lozenge, laid upon some scalloped work supported by a winged child and ensigned with a Princess's coronet. She was the eldest of three daughters of Louis XV, each of whom had her special library bound in a distinguishing colour. Those of Adélaïde were bound in red morocco, those of Victoire in green or olive, those of Sophie in yellow or citron. Madame Adélaïde was born at Versailles in 1732, and later, in spite of her influence over her father, mixed little in public affairs. In 1791, when troubles were gathering around the French throne, she obtained the King's permission to leave France with her sister Victoire. They fled first to Rome, where they were well received by the Pope, and where they lived for some years in the palace of the Cardinal de Bernis. In 1796 they went for greater safety to Naples, and remained there until the invasion of the French in 1799. They then fled to Foggia, then to Cerignola, and at last to Bari, where they took ship to Brindisi, and at length arrived at Corfu. They were embarked on a Portuguese ship with several Cardinals, including the Cardinal of York, and finally reached Trieste, where Madame Victoire, worn out with her misfortunes, died on the 7th of June 1799, her sister surviving her only nine months.

This volume contains the Office for Holy Week according to the uses of Rome and Paris, with explanations, and prayers and supplications at Confession and Communion. The Latin and French translations are printed in parallel columns. The book is plainly printed, and has no illustrations beyond a small armorial head-piece to the dedication, engraved by Pasquier, and a woodcut head-piece with emblems of the Crucifixion signed P.L.S. at the beginning of the text. This edition was, as the title-page states, dedicated to "Madame," and printed for the use of her Household by her order.

An extremely interesting autograph letter of Madame Adélaïde's is inserted.







HISTOIRE
DE
TURENNE

TOM I



40

MESDAMES ADÉLAÏDE AND VICTOIRE.

DESORMEAUX (J. L.). Histoire de Louis de Bourbon, second du nom Prince de Condé, premier prince du Sang, surnommé le Grand. *Portrait after Le Juste and plans of battles.*

4 vols. Small 8vo.

Lottin. Paris, 1766.

* * This set of volumes is an extremely interesting relic of two Princesses. Fournier's binding is of red morocco, the sides enclosed in a three-line gilt fillet, with a small fleuron extending inwards from each corner. The backs have raised bands, and each panel contains a flower spray between various small tools and foliate corner-pieces. The edges of the leaves are gilt, and the boards lined with marbled paper. In the centre of each cover is a lozenge-shaped shield bearing the arms of France surmounted by a Princess's coronet and between two branches of laurels. These are the arms of the Mesdames de France, the three daughters of Louis XV—Adélaïde, Sophie, and Victoire—whose books were distinguished by the colours of the morocco in which they were bound.

Though these volumes were bound for Madame Adélaïde, and bear her arms on her red morocco binding, they contain the engraved book-plate of Madame Victoire, showing that they were a present from the one to the other. The book-plate, engraved by C. Baron, has the arms similarly designed to the book-stamp, and the inscription, on a ribbon below, "Bibliothèque de Madame Victoire de France." *This book-plate is of extremely rare occurrence, since as each Princess had her distinguishing colour of leather and armorial stamp no book-plate would be thought necessary.*

The Author of the book, Joseph Louis Ripauly Desormeaux, was born at Orléans in 1724, and educated there by the Jesuits. Going to Paris, he continued his historical studies while working in other directions. He became Librarian to the Prince de Condé, a Provost-General of Infantry, and in 1772 was appointed Historiographer to the House of Bourbon. In the same year he entered the Académie des Inscriptions et Belles-Lettres. He was the Author of historical works, and died at Paris in 1793.

At the beginning of the volume is a portrait of the Prince de Condé, engraved by G. Gaucher after a drawing by Le Juste. The plans of the battles are drawn up by Goubaut, the Prince's engineer.

41

MADAME SOPHIE DE FRANCE.

DE RAMSAY (A. M.). Histoire de Vicomte de Turenne, Maréchal Général des Armées du Roy. *Portrait after Meissonier. Vignettes after Bonnart and Maps.*

2 vols. 4to.

Paris, 1735.

* * Bound by Jean Henri Fournier, brother-in-law of Derome.

This copy of Ramsay's "History of Turenne" comes from the Library of Madame Sophie, daughter of Louis XV and Marie Leczinska. It is bound in citron morocco,

like all her books, her two sisters Mesdames Adélaïde and Victoire having their volumes bound in red and green respectively. Round the edges of the sides runs a three-line fillet, stopped at the corners with a rosette. Each panel of the back has a flower spray in the centre in a frame of dots and rosettes, and a foliate ornament in the corners. The edges of the leaves are marbled under the gold, and the boards are lined with marbled paper. In the centre of each cover is the Princess's armorial book-stamp, the arms of France on a lozenge between branches of laurel and surmounted by a crown. Fournier, who styles himself "Binder to the Court," occupied apartments in the Palace of Versailles, and it is probable that most of the Princess's bindings were made by him.

The Author of this book, Andrew Michael Ramsay, the "Chevalier de Ramsay," had a strange career. Born in 1686, the son of a baker in Ayr, he was educated at Ayr and Edinburgh University. After being for a time tutor to the sons of the Earl of Wemyss, he went to the Netherlands during the Spanish Wars. Becoming friendly with Fénelon, through his persuasion he entered the Catholic Church. He afterwards wrote a Life of Fénelon, by means of which he became acquainted with James Francis Edward Stuart, "the Pretender," and went to Rome as tutor to his two sons. In 1730 he paid a visit to England, when he was made a member of the Royal Society, and an LL.D. of Oxford. Returning to Paris, he became tutor to the Vicomte de Turenne, son of the Duc de Bouillon. He died at St. Germain in May 1743.

This History, compiled while he was in the service of the Duc de Bouillon, is mainly founded on the memoirs of the Vicomte de Turenne, written by himself; on the account of the campaign of Fribourg by the Marquis de Moussaye, and on the Memoirs of the Duke of York, afterwards James II, by himself, and a few other original documents. On the printing and illustrating of these splendid volumes no expense seems to have been spared. The vignettes, the tail-pieces, even the initial letters, are all specially engraved, mainly by J. B. Scotin, after the designs of Bonnard, and the magnificent portrait of Turenne, by Meissonier, is engraved by Nicolas de Larmessin.

In all probability only a few copies were printed for presents to distinguished personages. It is entirely unknown to Cohen and de Ricci.

These volumes bear the Princess's large armorial device.

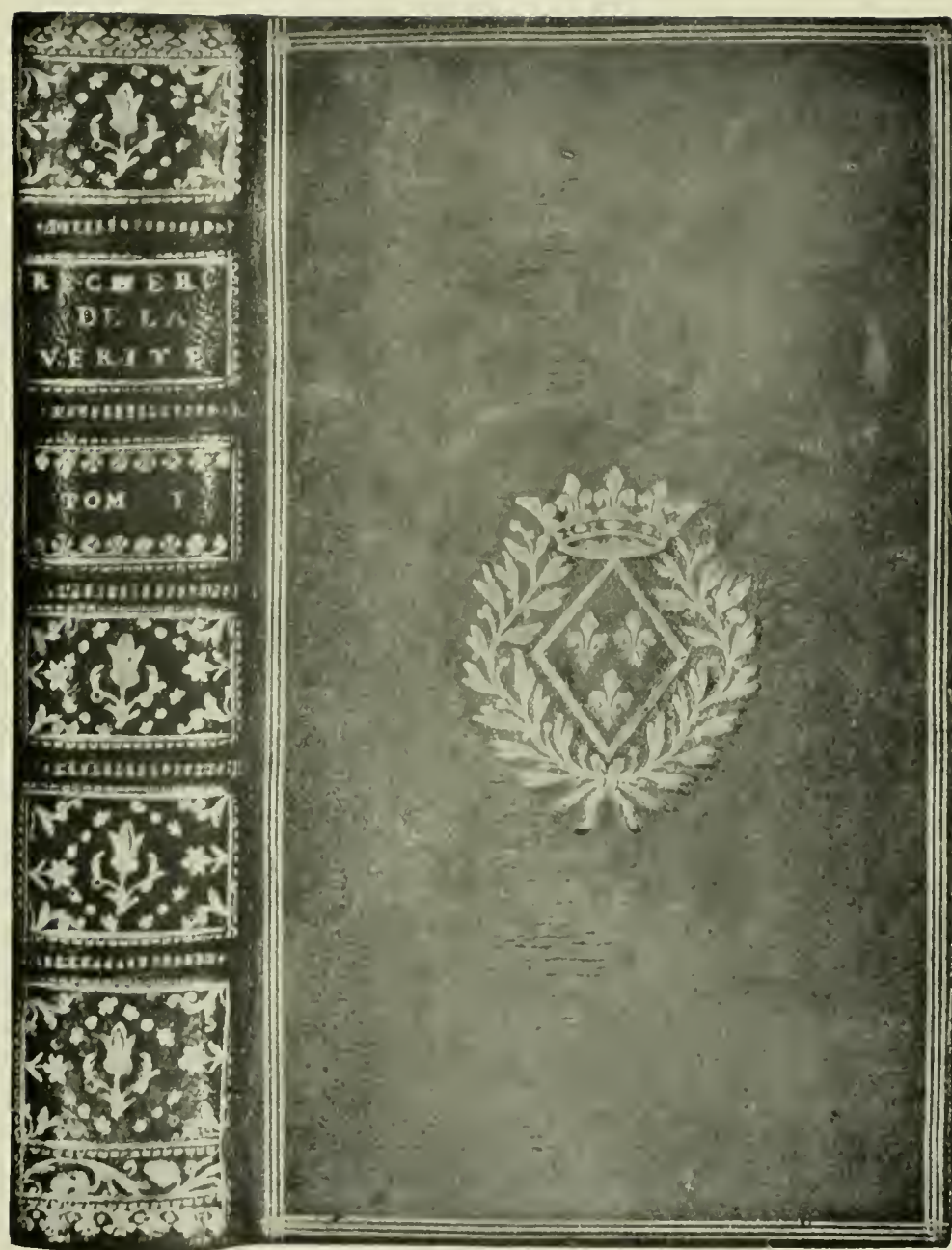
MADAME SOPHIE DE FRANCE.

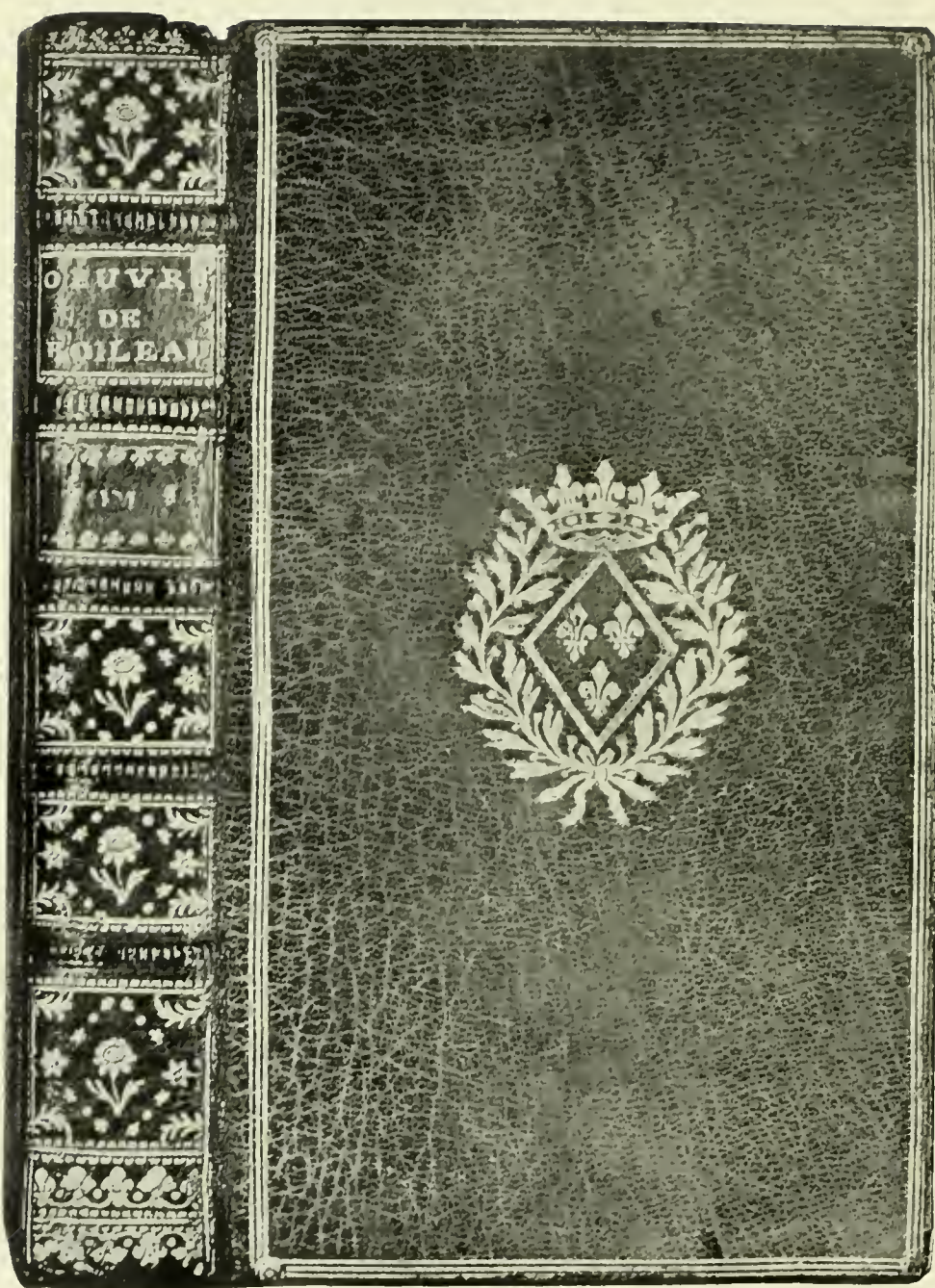
MALEBRANCHE (Nicolas). De la recherche de la vérité.

Durand. Paris, 1749.

4 vols. Small 8vo.

* * This set from the library of Madame Sophie de France is bound in her favourite citron morocco by Fournier. The sides are plain, with a triple-line gilt border. The backs have raised bands, and the panels are decorated in the usual style of the period, with a flower spray in the centre, surrounded by dots and stars, and with formal foliate ornaments at the corners. The edges of the leaves are marbled under the gold, and the boards are





lined with marbled paper. In the centre of each cover is the Princess's *small* armorial device, the arms of France between branches of laurel, on a lozenge.

The Author, born at Paris in 1638, was the son of the Secretary to Louis XIII and Catherine de Lauzon. Deformed and feeble as a child, he was well educated, and in 1660 joined the Congregation of the Oratory. For a time, under the advice of Père Leconte and Richard Simon, he studied Ecclesiastical history and Biblical criticism, but later devoted himself to philosophy. After ten years' study of the works of Descartes, he produced this famous "De la recherche de la vérité." This was followed by other important Works, and in his later years he was much courted for his genius, and visited by all persons of eminence who came to Paris. Though of a very delicate constitution, he reached the age of seventy-seven, dying in 1715.

43

MADAME VICTOIRE DE FRANCE.

BOILEAU-DESPRÉAUX (Nicolas). Oeuvres. Portrait and plates.
Unsigned.

J. Chardon. *Paris*, 1745.

2 vols. Small 8vo.

* * This copy of Boileau's work was bound in olive morocco by Jean Henri Fournier for Madame Victoire, the second daughter of Louis XV. The sides are enclosed in a three-line fillet, stopped at the corners, and have no other ornament except the Princess's armorial stamp, the arms of France, Azure three fleurs-de-lys or, placed on a lozenge between two branches of laurel and surmounted by her coronet. The backs have raised bands, and in each panel is stamped a flower between a diamond-shaped frame of dots and rosettes with a small spray at each corner. The edges of the leaves are gilt over marbling, and there are marbled end-papers.

Madame Victoire, who was born in 1733 at Versailles, was a Princess of great purity of manners, and strong religious feelings. She was devoted to her father, whom she nursed throughout his fatal illness of small-pox, which she contracted also. During the reign of Louis XVI she lived quietly at Belleville until 1791, when, with her sister Sophie, she fled to Rome. Henceforward her life was one of danger and anxiety. After a residence of five years at Rome and three at Naples, she was again forced to seek safety elsewhere, and after various troubled journeys she reached Trieste, where she died in June 1799.

Nicolas Boileau-Despréaux, the celebrated poet and critic, was born at Paris in 1636. His earliest studies were directed towards a career in the Church, and later towards the law, but finally in 1657 he devoted himself to literature. He first attracted notice about 1660 with some Satires in the manner of Horace and Juvenal. From 1669 to 1674 he was engaged in his "Art poétique," the "declaration of the literary faith of a great age." Boileau was a great defender of the Ancients as against the Moderns, and the characteristic of his own verse is its impeccable form, though he was wanting in imagination. In 1677 he was appointed Historiographer-royal with Racine. After this he appeared

frequently at Court, where he was well received by the King, whom he treated with manly freedom. In 1684 he was received into the French Academy, and was also made a member of the Academy of Inscriptions, on account, perhaps, of his version of Longinus. After the death of Racine he lived much more in retirement, and went rarely to Court.

Inserted is the Original Holograph Manuscript (covering 1 page 8vo.) of Boileau's famous "Sonnet on Louis XIV.," commencing:—

"Satisfait des honneurs dont la Victoire abonde
Louis rend aux vaincus leurs Etats tous entiers,
Et quand sur ses Voisins quelque Tonnere gronde,
Il les couvre aussi'tost de ses nombreux Lauriers."

44

MADAME DE POMPADOUR.

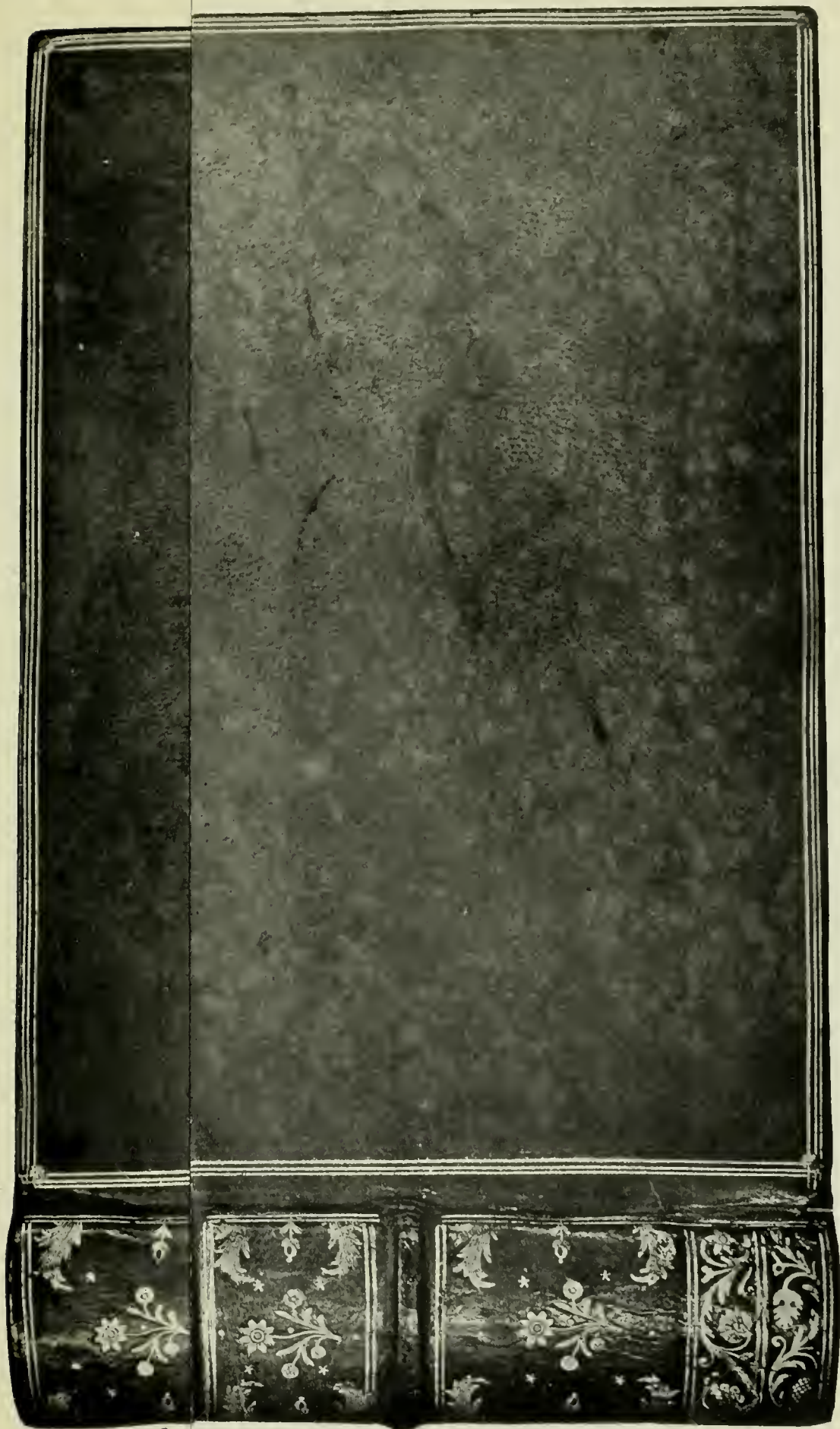
AMMIRATO (S.). *Istorie Florentine di Scipione Ammirato.*

A. Massi. *Florence, 1747.*

3 vols. Fol.

****** Magnificently bound for Madame de Pompadour by Louis Douceur.

The binding of these three volumes is of red morocco of particularly fine quality. The sides are plain, except for a three-line gilt fillet running round the edges. The back is gilt, in the best taste of French bindings of the middle of the eighteenth century, with a flower spray in the centre of each panel surrounded by stars, dots, and foliate ornaments. The leaves are marbled under the gold, and the boards are lined with marbled paper. In the centre of each cover is an armorial device. The ornamental shield, supported by two griffins, rests upon a mantle which is a coronet. The arms upon the shield are Azure, three towers argent, pointed sable. The device is that of Jeanne Antoinette Poisson, the celebrated Madame de Pompadour. Born in 1722, she was from her earliest years educated and trained to strive for the position to which she ultimately attained. She first met Louis XV at a masked ball in 1745, when he was immediately captivated, and he ennobled and settled her at Versailles in the same year. She acquired immense political power, making and unmaking Ministers, Diplomats, and Generals, and it was through her influence that France supported Austria in the Seven Years War. She was the centre of a brilliant intellectual and artistic circle including Voltaire, Quesnay, Boucher, and Greuze. She collected Works of Art of every kind, and formed a superb Library. Some of these were presentation copies in special bindings, but her own books were bound by the leading binders of the time, especially Padeloup and Louis Douceur. After her death, in 1764, her Library was dispersed, the catalogue entitled "*Catalogue des livres de la bibliothèque de feu Madame la Marquise de Pompadour, dame du palais de la Reine,*" having been issued in 1765. Considering the richness of many of the bindings the sum realized was small, totalling about 170,000 francs. For many years books from her Library have been much sought after and often fetched extravagant prices. In the Beckford Sale (1882) her copy of Corneille's "*Rodogune*" was sold for £325; in 1893 it was acquired by the late Baron Ferdinand de Rothschild for £1,000.



STORIA
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DI
MIRATI

VOL. I.







The greater part of the books bound for Madame de Pompadour have red morocco bindings, with the sides left plain except for the armorial device, of which there are several varieties. The present is the largest stamp.

These three volumes rank with the finest that were especially bound for Madame de Pompadour.

45

MADAME DE POMPADOUR.

EXAMEN des Effets que doivent produire dans le Commerce de France l'usage & la Fabrication des Toiles Peintes ou Reponse à l'Ouvrage intitulé Reflexions sur les avantages de la libre fabrication &c.

Geneva, 1759.

8vo.

. Bound by Douceur in red morocco. Round the sides runs a three-line fillet, stopped at the corners with a rosette. The back has raised bands, and in each panel is a flower between small circles and small foliate tools. The boards are lined with white paper studded with gilt stars, and the edges of the leaves are gilt. In the centre of each cover is a handsome armorial device. An oval shield with a framework of formal ornament and scalloped work is supported by two dragons. Behind is a peer's ermine-lined mantle, and above a coronet. The shield bears the arms, Azure, three towers argent, pointed sable. This is one of the devices, and the most artistically designed, of the celebrated Madame de Pompadour.

This volume, which relates to the manufacture and use of printed calico in France, is an answer on behalf of the manufacturers of Paris, Lyons, Tours, and Rouen to another volume entitled "Reflexions sur les avantages de la libre fabrication et de l'usage des Toiles Peintes." This latter was written by André Morellet, a noted French economist and miscellaneous writer. He was born at Lyons in 1727, and was educated by the Jesuits in his native town and at the Sorbonne. Though he took Orders he did little Clerical work. He was mainly employed in writing pamphlets, but he also undertook semi-diplomatic communications with English statesmen, for which he received a pension. He was elected a member of the French Academy in 1785, and died at Paris in 1819.

The armorial device differs from that on the preceding volumes.

46

MADAME DU BARRY.

MADAILLAN DE LESPARE. Recueil de différentes choses par le Marquis de Lassy.

M. M. Bousquet. *Lausanne, 1756.*

4 vols. 8vo.

. These four very beautiful volumes were bound for Madame du Barry by Louis Redon. They are in red morocco, and the sides are ornamented with a triple-

line gilt border, and a flower spray in each corner. The backs are flat with bands, and in each panel is a spray of leaves and acorns between dots with a small foliate tool in the corners. The tops and bottoms of the backs are finished off with pallets. The edges of the leaves are gilt, and the boards are lined with white paper powdered with gilt stars. In the centre of each cover is an armorial device. It contains two oval shields, the first charged with ordinary arms, "Argent, three bars gemel gules," the second "Azure, a chevron or between in chief two roses and in base a dexter hand, and surmounted by a jay and the letter G, all argent." Over the shields is a coronet, and above it the crest, "Out of a Castle argent a wolf's head sable," while at the sides are the supporters "two wolves sable, ducally gorged and chained or." Below on a ribbon is the motto "Boutez en avant." The arms, crest, supporters, and motto were those of the Barrys, Earls of Barrymore, and were appropriated by "la du Barry" en bloc, on account of the similarity of her husband's name, Guillaume du Barry.

Marie Jeanne Gomart de Vaubernier was born in 1746, and coming to Paris assumed the name of Mlle. Lange, and obtained employment in the shop of a dressmaker. Her great beauty soon attracted attention, and she immediately made it profitable. After various liaisons, she married the Comte du Barry, and soon after became the mistress of Louis XV.

On the outbreak of the Revolution Mme. du Barry fled to England, but was unwise enough to return, when she was taken prisoner and executed in 1793. *Practically the whole of her Library is now preserved in the Library at Versailles, so that examples of it are very rarely met with.*

The present four volumes are recorded in the Catalogue of Madame du Barry's Library.

47

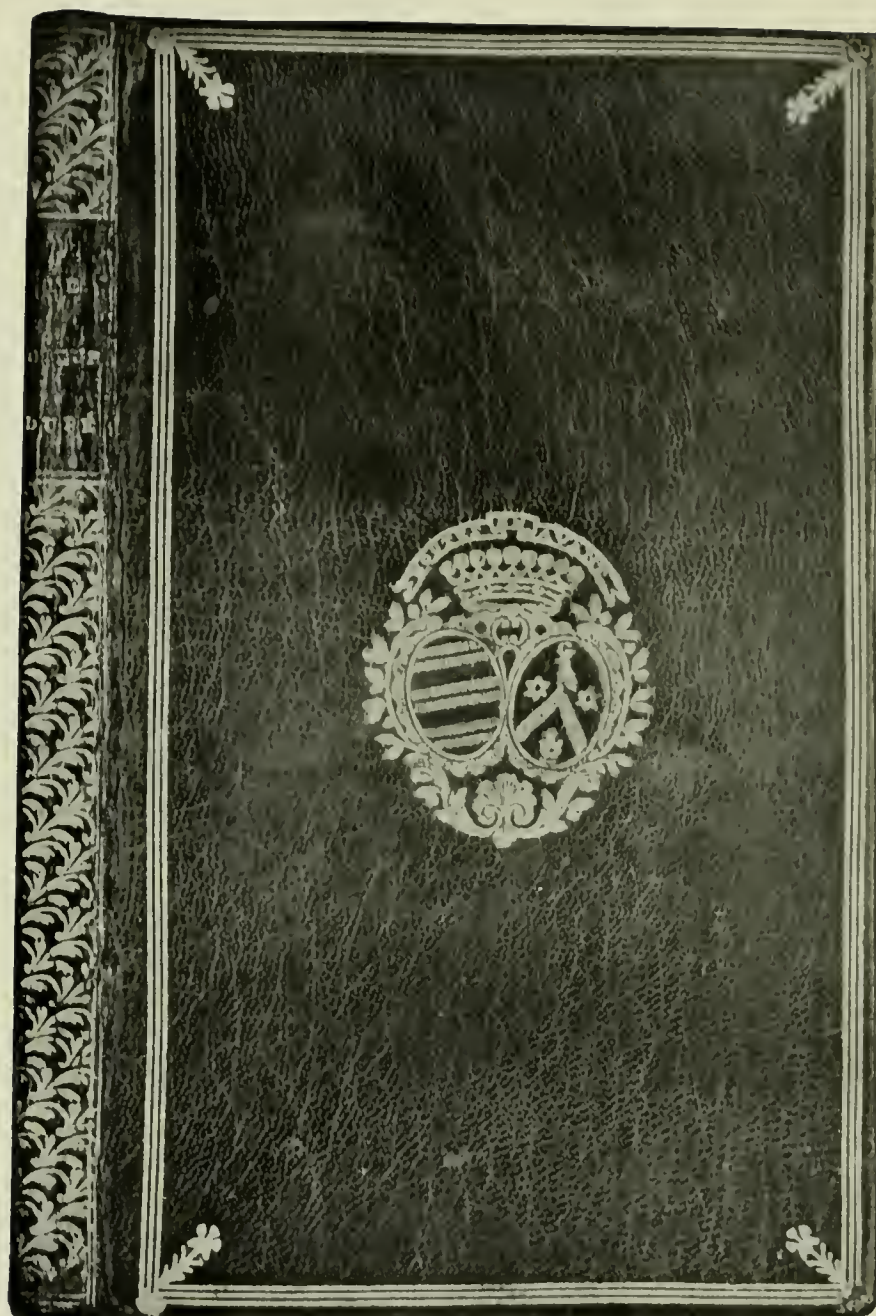
MADAME DU BARRY.

CAILHAVA D'ESTENDOUX (J. F.). Le Tuteur dupé, Comedie en cinq actes et en prose; sujet tiré de Plaute, Acte deuxieme du Soldat Fanfaron.

Veuve Duchesne. Paris, 1765.

8vo.

. The most precious example of Mme. du Barry's Library that has occurred for sale. It is in claret morocco. The sides are enclosed within a three-line gilt fillet, stopped at each corner with a rosette from which springs a spray of laurel. The back is flat and worked over with a continuous pattern tooled with a pallet. The boards are lined with white paper sprinkled over with gilt stars. In the centre of each cover is an armorial stamp containing two shields side by side, one containing the Barry arms, "Argent, three bars gemel gules," the other "Azure, a chevron or between in chief two roses (mullets?) and in base a dexter hand, and surmounted by a jay and the letter G, all argent." The shields are in an ornamental frame, above which is a coronet, and over all a ribbon with the motto "Boutes en avant." About this binding there are several points of extreme interest. In 1771, when Mme. du Barry had been installed in apartments at





Versailles, she determined to possess a Library, and astonished the Court one day, which could not but be aware of her difficulty in reading and writing, by announcing that her private Library would shortly arrive. Meanwhile she had arranged with a Bookseller to supply a Library, which was collected and bound by Redon in red morocco, stamped with her arms. With the volumes was sent a detailed account. They were arranged in their classes, and opposite each entry was placed the number of volumes, the cost of the book, and the cost of the binding. At the beginning was a note by the Bookseller stating that the volumes which have no prices opposite them were those which Madame la Comtesse already possessed. *The number of volumes she already possessed was only twenty-two, and the present was one of them. The Armorial stamp upon it is different from the one placed by Redon on the later library.* It has a different coronet, no crest or supporters, and the motto is wrongly spelt, Boutes in place of Boutez. Mme. du Barry was married in April 1769, and her Library supplied in 1771; therefore the binding of this volume must fall between these two dates. As some of the original twenty-two volumes were in bindings with the Royal arms upon the sides, volumes with this particular device must be of the greatest rarity, and it was not even recorded by Guigard in his "Armorial."

Jean François Cailhava d'Estendoux, born at Estendoux or Toulouse, had, as a youth, a decided talent for the theatre, and produced a small play in 1757. Encouraged by its reception, he went to Paris with little to support him beyond his hopes and some manuscript plays. "Le Tuteur dupé" was produced at the Théâtre Français in September 1765, and obtained a remarkable success. During his life he wrote a large number of successful plays, and died in 1813. In Mme. du Barry's library were four of his plays. These were "Le Tuteur dupé" (the present), "Le Mariage interrompu," printed in 1769; "Les Etrennes de l'Amour," 1769; and "Le Nouveau Marie," 1770—these were all in her possession before she bought her Library. The last two, bound in one volume, were presented by the Author, who has written some verses on the first leaf. That volume is now in the library at Versailles.

This charming little volume may be regarded as the most important example of "la du Barry's" Library that can ever be acquired. It is recorded in the Catalogue of Mme. du Barry's Library.

48

MARIE ANTOINETTE.

BREY. Le Duc de Guise, surnomé le Balafré.

Claude Barbin. Paris, (1714) 1694.

12mo.

* * This little volume is a relic of the unhappy Queen Marie Antoinette and her Library at the Tuileries. It is bound in plain brown calf, with a three-line fillet running round the sides, and an armorial device in the centre. The back is flat with bands, and in each panel is a dolphin, while at the bottom are the initials C.T. (Château de Tuileries) below a Royal crown. The edges of the leaves are sprinkled, and the boards lined with marbled paper. The armorial device contains two shields side by side, the first containing

Azure, three fleurs-de-lys or, the arms of Louis XVI. The second is a more complicated coat. It is, Quarterly 1, Barry of eight argent and gules (Hungary Ancient), impaling, Gules, on a mount in base vert an open crown or, issuant therefrom a patriarchal cross argent (Hungary Modern); 2, Or, a lion rampant gules, crowned azure (Hapsburg); 3, Bendy of six, or and azure, a bordure gules (Burgundy Ancient); 4, Or, five balls gules, two, two, one, in chief another of larger size azure, thereon three fleurs-de-lys of the field (Tuscany). Over all on an escutcheon, Gules, a fesse argent (Austria), impaling, Or, on a bend gules three allerions argent (Lorraine). The device is within an ornamental frame and surmounted by a Royal crown. Guigard is wrong in his description of this and of many Hungarian coats, calling the arms impaled with Hungary Ancient "Jerusalem" in place of Hungary Modern. The Queen was a patroness of literary men, and fond of books. She formed two Libraries, one at the Tuileries, and the other at the Château de Trianon, known as Petit Trianon. The Collection at the latter place consisted mostly of Tales and Romances, and about 1800 it was placed in the public library at Versailles, from which a certain number of volumes were sold as duplicates. The Library at the Tuileries was larger and better selected. The books were confiscated by a decree of the Convention, and in 1793 deposited in the Bibliothèque Nationale, where they still remain. A very few (of which the present is one) were, however, scattered before the Library was made over, and are now to be found in private Collections. It is the Library which was in the Château des Tuileries that is distinguished by the initials C.T. on the backs of the volumes, and not that at the Petit Trianon.

The date of this book is misprinted 1714, the correct date being 1694. Nothing is known of the author, the Sieur de Brey or Brye.

A holograph letter, signed, of Louis XVIII, dated 31st October (1793), is inserted. This pathetic letter is addressed to La Comtesse de Montbord, and is relative to the execution of Marie Antoinette on the 16th October. It is the King's reply to the Comtesse's letter of condolence: "Je vous remercie, Madame, de la part que vous voulez bien prendre à ma trop juste douleur. Je connaissais trop vos bontés pour en pouvoir douter, mais les assurances que vous m'en donnez n'en excitent pas moins toute ma sensibilité."

49

COMTESSE DE PROVENCE, WIFE OF LOUIS XVIII.
MARIGNY (F. A. de). *Histoire des Arabes sous le Gouvernement des Califes.*

Paris, 1750.

4 vols. Small 8vo.

* * Bound by Pierre Louis Laferté in red morocco. The sides are bordered with three-line fillets, stopped at the corners with a rosette. The back has raised bands, and each panel has a flower spray between circles, dots, and small tools. The boards are lined with purple paper, and the edges of the leaves are marbled under the gold. In the centre of each cover is an armorial device, consisting of two oval shields placed side by side in an ornamental framework and surmounted by a Prince's coronet. The dexter contains the arms of





France, Azure, three fleurs-de-lys or within a bordure indented gules (Provence). The sinister shield bears, Quarterly 1, Argent, a cross gules between four Saracens' heads sable, wreathed argent (Sardinia); 2, Argent, a cross patonce between four crosslets or (Jerusalem); 3, Barry, argent and azure (Savoy Modern). The device is that of Marie Joséphine Louise de Savoie, Comtesse de Provence, wife of Louis Stanislas Xavier, Comte de Provence, afterwards Louis XVIII. She was the second daughter of Victor Amadeus, King of Sardinia, and through her grandmother, Henrietta Maria, a great-granddaughter of Charles I. Her sister, Marie Thérèse, married Charles Philippe, Comte d'Artois, afterwards Charles X, and the book-stamps of the two sisters are frequently confused. The only point of difference is the bordure of the dexter shield, and it seems clear that in the arms of the Comte de Provence it was indented, and that in the arms of the Comte d'Artois it was embattled.

The Comte de Provence, after the Revolution, took refuge in various Countries, and in 1807 came to England, where he lived for a time at Gosfield, in Essex, moving in 1809 to Hartwell, in Buckinghamshire. Here his wife died in 1810. The Comte succeeded to the French throne in 1814, and died childless in 1824.

François Augier de Marigny, who was born about 1690, was educated for the Church. He led a quiet and studious life, and was especially devoted to Oriental studies, in which he attained great proficiency. His writings mostly relate to Arabian History. This work contains the history of the Caliphs from Mahomet (629) to Mostazem (1258), and it was translated into German by Lessing in 1753, and into English in 1758. The Author was assisted by Gabriel Calabre Louis Perau, who revised the book and added notes. This latter writer embraced a religious life, and became Prior of the Sorbonne. He died at Paris in 1767.

Inserted is a holograph letter, signed, of the Comtesse de Provence, dated Paris, 1st April 1790.

50

COMTESSE D'ARTOIS, WIFE OF CHARLES X.

LE NOBLE (E.). Voyage du tour du Monde, traduit de l'Italien par M.L.N. *Portrait and engravings.*

Étienne Ganeau. *Paris, 1727.*

8 vols, Small 8vo.

. Bound by Pierre Laferté in red morocco, with a three-line gilt fillet running round the sides, stopped at each corner with a rosette. The backs are fully gilt, each panel having in the centre a spray of leaves between small dots, circles, and curves, while the tops and bottoms are finished off with a pallet. The edges of the leaves are gilt, and the boards are lined with blue paper. In the centre of each cover is a large armorial book-stamp containing two oval shields. The first bears Azure, three fleurs-de-lys or, a bordure crenellée gules, which are the arms of France as borne by the Dukes of Artois. The arms on the second shield are: Quarterly 1, Argent a cross gules between four Saracens' heads sable, wreathed argent (Sardinia); 2, Argent a cross patonce between four crosses of the same (Jerusalem); 3, Barry argent and azure a lion rampant gules (Cyprus); 4, Argent,

a chief gules (Montferrat). On an escutcheon over all, Or, an eagle beaked, membered, and crowned or (Old Savoy), charged on the breast with a shield bearing Gules a cross argent (Modern Savoy). These are the arms of Victor Amadeus III, King of Sardinia, whose second daughter married Louis Stanislas Xavier, Comte de Provence, afterwards Louis XVIII, and whose third daughter married Charles Philippe, Comte d'Artois, afterwards Charles X. A great deal of confusion has arisen between the devices of these two Princesses. In both editions of his "Armorial" Guigard confuses and contradicts himself. It seems clear, however, that the bordure crenellée marked the Comte d'Artois, while the Comte de Provence used the "bordure engrelée." The device is therefore that of Marie Thérèse de Savoye, Comtesse d'Artois, born in Turin in 1756, died at Gratz, 2nd June 1805.

Giovanni Francesco Gemelli Careri was born at Naples about 1651, and died about 1725. About the age of forty he quitted the profession of the Law and devoted himself to travelling. The account of his Voyages between 1693 and 1699 was issued in six volumes under the title of "Giro del Mondo" at Naples in 1700. This translation into French has been ascribed to E. le Noble or L. F. Dubois St. Gelais.

A holograph letter, signed, of the Comtesse d'Artois is inserted.

A companion set of volumes was in the Potier sale in 1870, No. 1768: "Recueil de Voyages au Nord. Amsterdam: Bernard, 1731-38; Maroquin rouge, tranches dorés: bel exemplaire aux armes de la Comtesse d'Artois (femme de Charles X)."

51

MADAME DE LAUNAY.

OFFICE (L') de la nuit et de Laudes, imprimé par l'ordre de Monseigneur l'Archevêque.

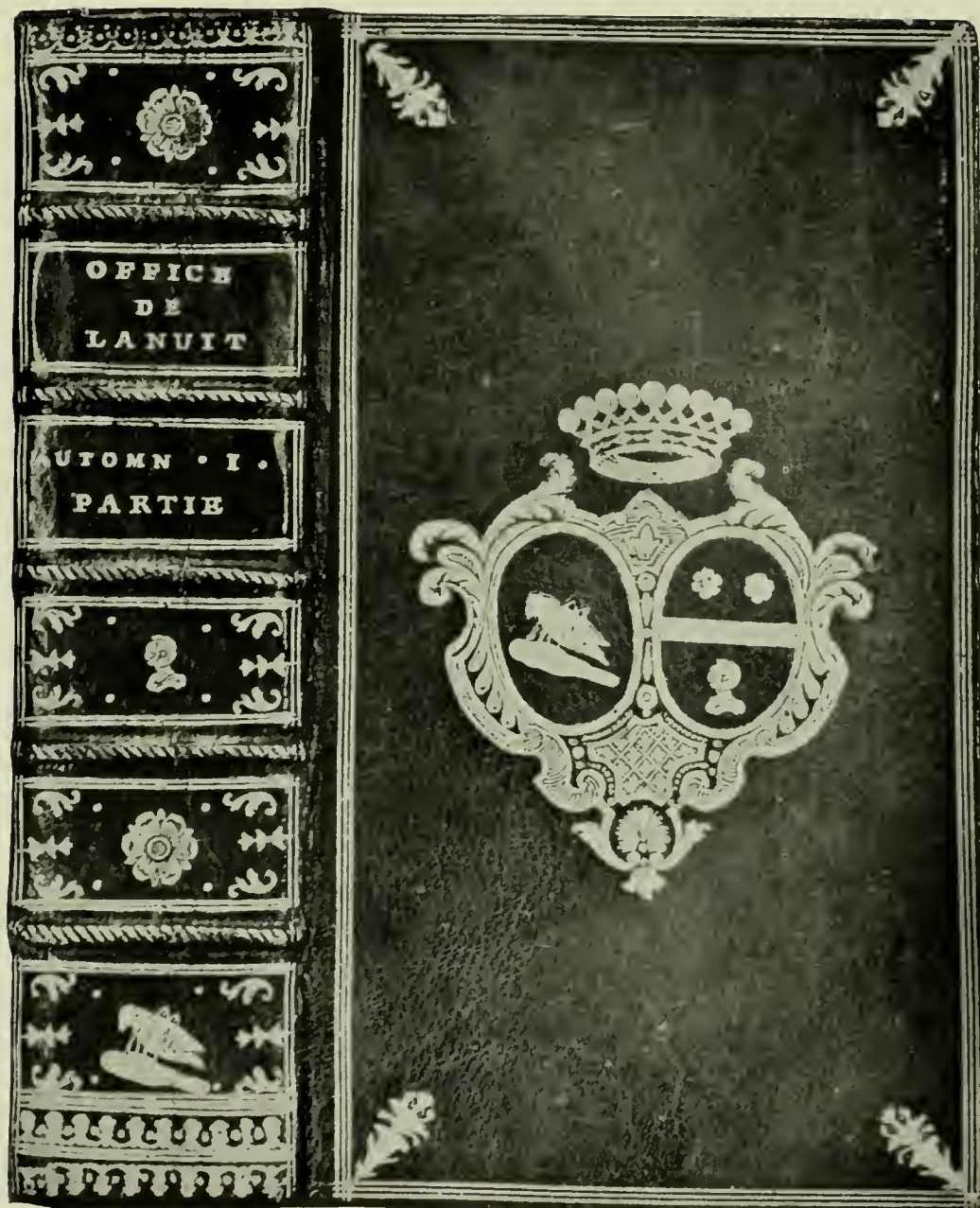
Paris, 1760.

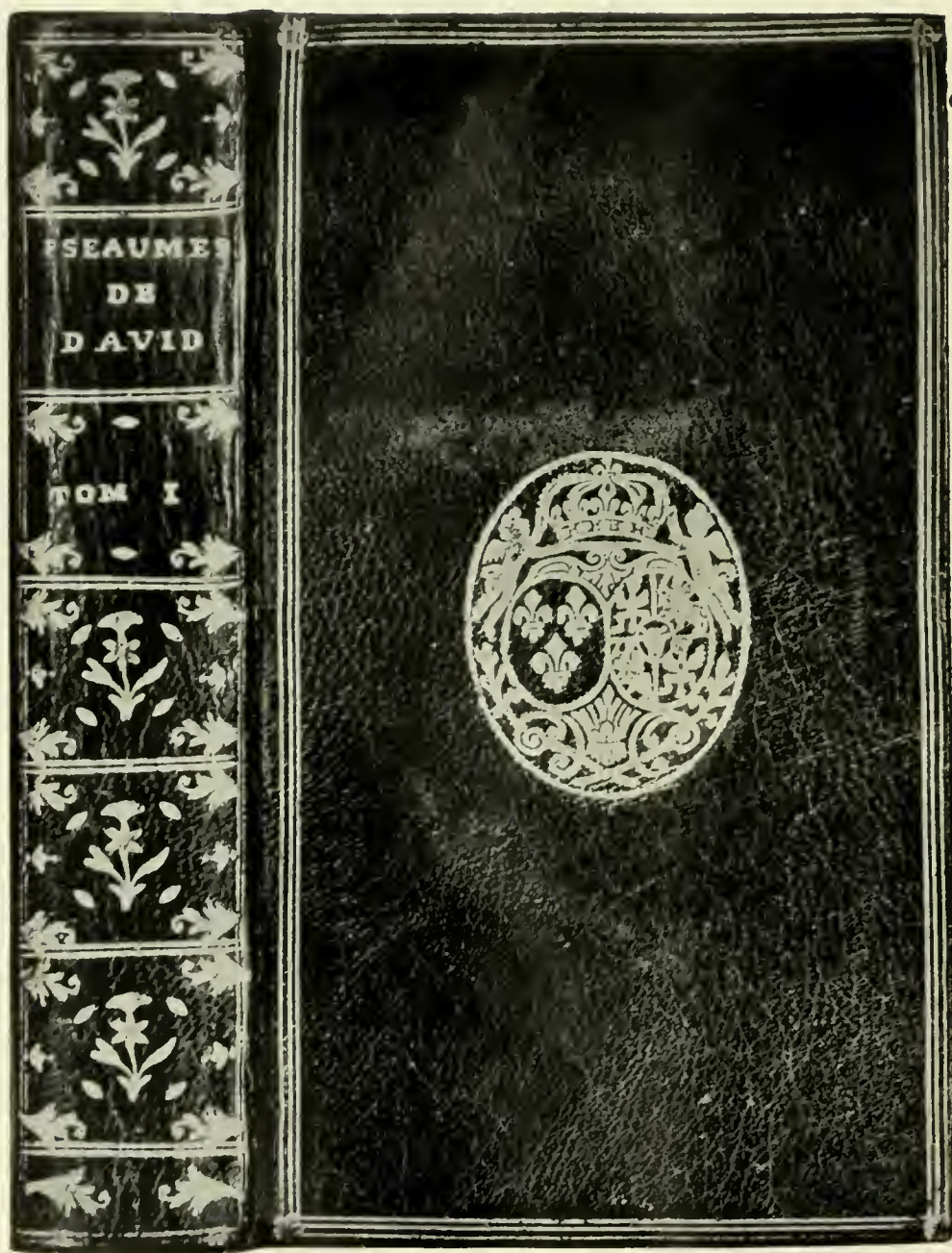
8 vols. Small 8vo.

* * Bound for Madame de Launay (Wife of the Governor of the Bastille) in red morocco.

Round the sides runs a three-line gilt fillet, stopped at the corners with a rosette. The back has raised bands, and in each panel is a charge taken from the coat-of-arms on the side—a rose, a helmet or an insect, between dots and small tools. The boards are lined with marbled paper, and the edges of the leaves are gilt. The volume has a number of book-markers made of ribbons of various colours. In the centre of each cover is an armorial book-stamp consisting of two oval shields placed side by side within an ornamental framework, and surmounted by a Count's coronet. On the dexter shield is represented an insect, standing upon the chrysalis from which it has emerged. The other shield is charged with a fess between a helmet in base and two roses in chief. *The device is excessively rare. It is unknown to Guigard, and is not recorded in any book of reference.*

These volumes contain the Office de la Nuit, etc., of the Breviary, printed in full in two columns, one consisting of the Latin text, and the other of the French translation. On the title-page the work is stated to have been prepared according to the order of the Archbishop of Paris, and the coat-of-arms on the title-page is that of Charles Gaspard Guillaume de Vintimille de Luc, who was Archbishop from 1729 to 1746.





MARIE LECZINSKA, QUEEN OF LOUIS XV.

PSALMS. Traduction nouvelle des Pseaumes de David, faite sur l'Hebreu par M. Langeois.

Chardon. *Paris*, 1762.

2 vols. Small 8vo.

* * * These volumes are bound in red morocco by Pierre Paul Dubuisson, with a simple three-line fillet running round the sides. The back is flat, and has bands. The panels are decorated in the manner of the period, a central flower-spray between small foliate tools, and gilt dots. The edges of the leaves are marbled under the gold, and there are marbled end-papers. In the centre of each cover is an Armorial book-stamp containing two oval shields. The first contains the arms of France, Azure, three fleurs-de-lys or. The arms on the second are : Quarterly 1 and 4, Gules, an eagle displayed argent crowned or (Poland); 2 and 3, Gules, a Knight in full armour proper, mounted on a white horse, bearing in his right hand a drawn sword, and on his left arm a shield azure, charged with a patriarchal cross argent (Lithuania). On an escutcheon over all: Or, a bull's head affronté sable, horned gules, ringed argent (Leczinska). The shields are surrounded by formal ornament, and above is a Royal crown supported by two winged figures. The device is that of Marie Leczinska, Queen of France, the wife of Louis XV. Born in 1703, she was the daughter of Stanislas Leczinska, King of Poland, and Catharine Opalinska. As a child she shared the wanderings of her father in Sweden, Turkey, and France. Naturally clever and of a good disposition, she was well brought up, and in 1725 married Louis XV. Neglected by Louis XV in favour of his Mistresses, she suffered proudly, devoting herself to study and charity. She had ten children, most of whom she saw die, and worn out with grief and misfortunes she died at Versailles in 1768. Her Library was small, but well chosen and well bound, much of the work having been done by Padeloup; but in 1762 Padeloup was dead, and had been succeeded by Pierre Paul Dubuisson as Royal Binder.

This version of the Psalms is the work of Joseph Michell Langeois de Chastelier, an Author unknown to any of the Biographical Dictionaries. In a long Introduction he sets out his views on translation, and on the causes which had led him to undertake his version. Each Psalm is to be rendered with absolute accuracy, and an explanatory digest given of each. How far the work is original it would be difficult to say. A considerable number of translations of the Psalms into French had recently been published, and another was issued this year with notes by Louis de Poix, Jerome d'Arras, and other scholars. A previous one of 1740 was the work of the Abbés Duguet and d'Ashfield, and no doubt each succeeding version derived something from its predecessor.

The book is very handsomely printed with a border round each page. This copy is printed upon specially thick paper.

Inserted is a holograph letter signed, of Marie Leczinska, addressed to the Duc de Bourbon.

LA DAUPHINE MARIA JOSEPHA.

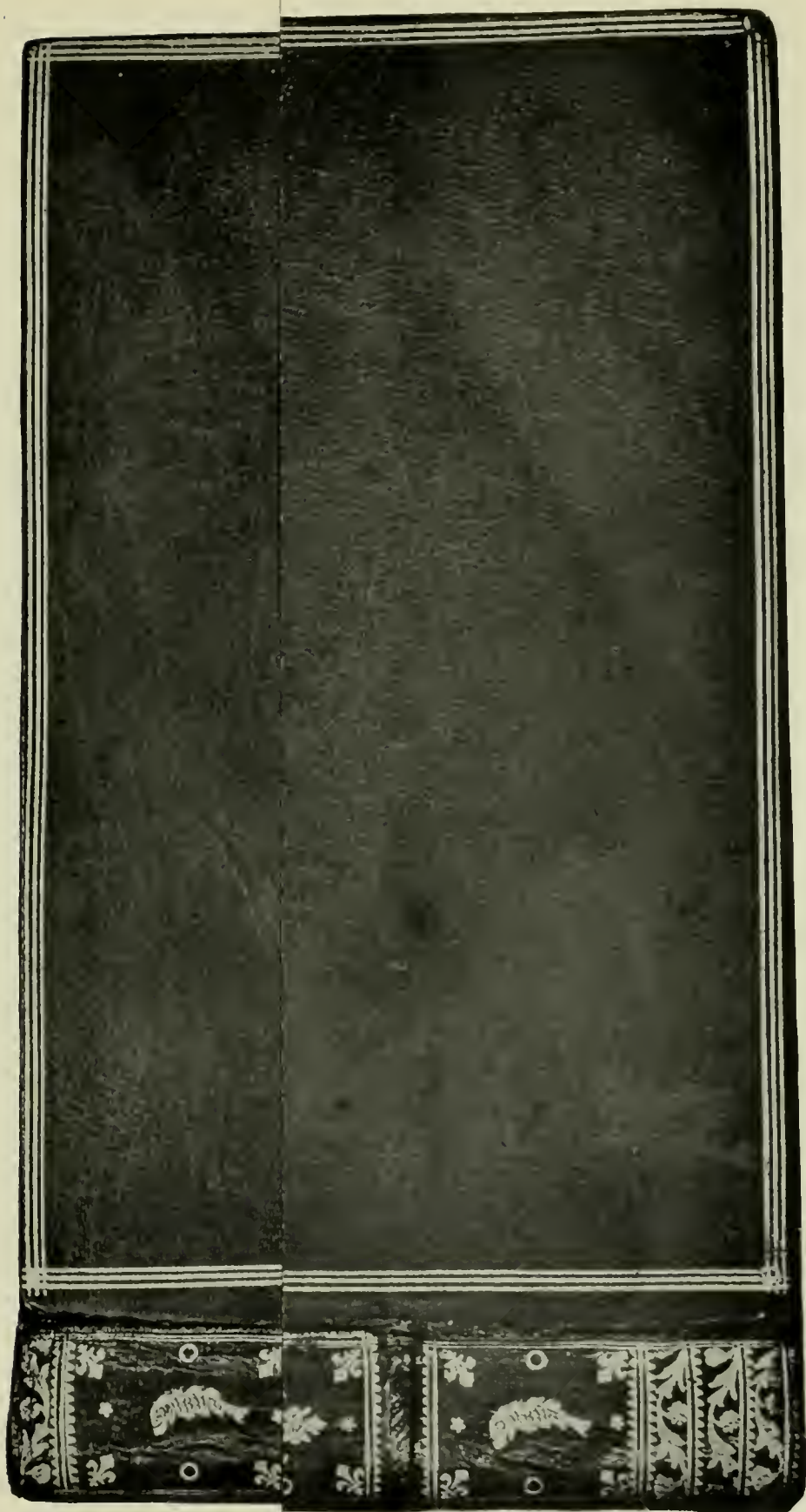
LE FRANC DE POMPIGNAN (J. G.). Instruction Pastorale de Monseigneur L'Evêque du Puy sur la Prétendue Philosophie des Incrédules Modernes.

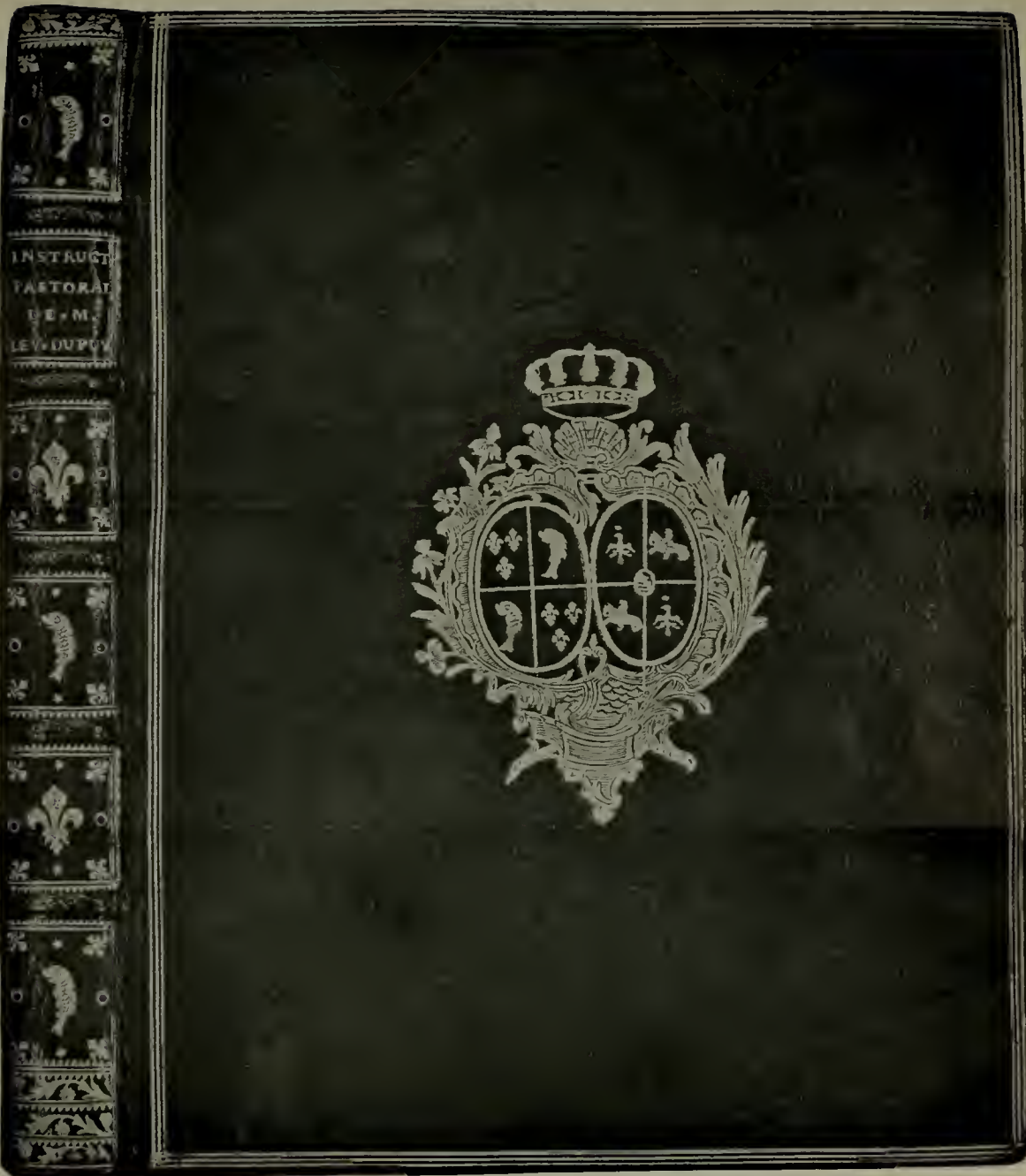
Clet. *Puy*, 1763.

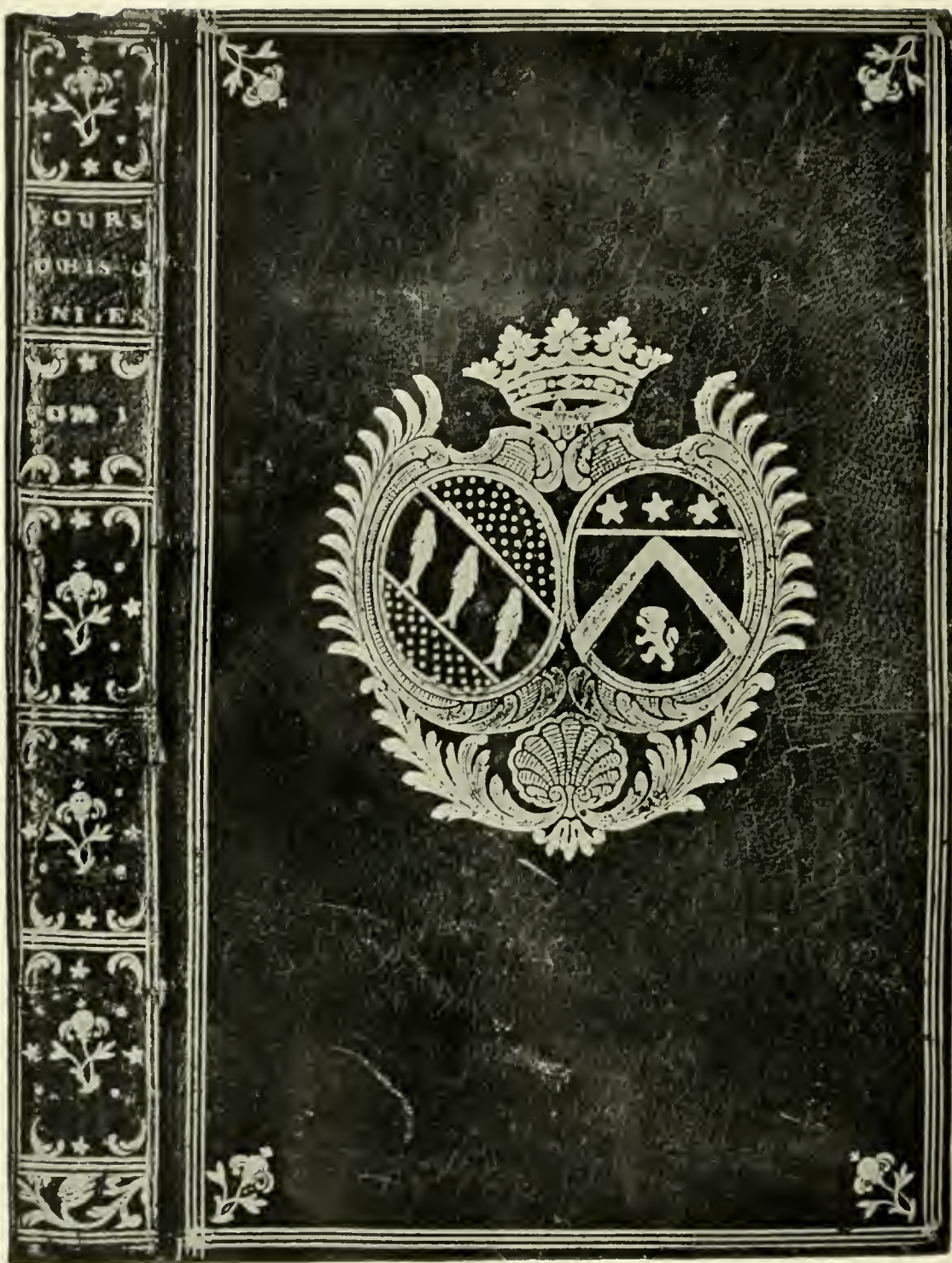
4to.

* * * The binding, by Pierre Vente, is of rich red morocco, left quite plain but for a three-line fillet round the sides and a large Armorial device in the centre of each cover. The back has raised bands, and in each panel, framed in gilt lines, is stamped alternately a dolphin and a fleur-de-lys between stars, circles, and small fleurs-de-lys. The edges of the leaves have been faintly marbled under the gold, and the boards are lined with marbled paper. In the centre of each cover is the Armorial device of Maria Josepha of Saxony, wife of Louis Dauphin. She was the mother of Louis XVI and Louis XVIII and Charles X. Two shields are placed side by side. On the first are the arms: Quarterly 1 and 4, Azure, three fleurs-de-lys or (France); 2 and 3, Or, a dolphin azure (Dauphiné), the arms of the Dauphin. On the second are the arms: Quarterly 1 and 4, Gules, an eagle displayed argent, crowned or (Poland); 2 and 3, Gules, a knight in full armour proper mounted on a white horse bearing in his right hand a drawn sword, and on his left arm a shield azure charged with a patriarchal cross argent (Lithuania). On an escutcheon the arms of the Princess: Barry, sable and or, over all a crancelin vert (Saxony). The two shields are enclosed in an elaborate ornamental frame and surmounted by the Dauphin's crown. Maria Josepha of Saxony was the daughter of Frederick Augustus, King of Poland, and Maria Josepha, Archduchess of Austria. She was born at Dresden in 1731, and married to the Dauphin in 1747. She was a most amiable Princess, always desirous of pleasing, and treated her mother-in-law, Marie Leczinska, with great tact and delicacy, the two Princesses both endeavouring to raise Louis XV from his usual manner of living. Though with little influence at Court, she was respected for her virtuous life, and was a favourite with the King. She was much attached to her husband, and after his death in 1765 lived a very retired life. She died two years later at Versailles, and was buried beside him at Sens. Her three sons were the last three French Kings of the elder branch of the Bourbons.

Jean George Le Franc de Pompignan was born at Montauban in 1715. He studied with great success at the College of Louis le Grand and the Seminary of St. Sulpice, and in 1742 he was made Bishop of Puy. In the religious disputes of the period he sided with the "Feuillants," followers of Cardinal de la Rochefoucauld, against the "Theatins," who followed Boyer, Bishop of Mirepoix, and was chosen to lay before the Pope the Articles drawn up on either side. He never ceased composing works against the habits and unbelief of the times, which made him many enemies, among them being Voltaire. In 1774 he was made Archbishop of Vienne, and in 1789 President of the National Assembly. Pope Pius VI addressed a Bull to him condemning new Decrees about the French Church, and ordering him to persuade Louis XVI not to sanction them, but without effect. He was, however, too ill to take part in public affairs, and died at Paris in 1790.







It is curious to note that his Armorial bearings, which are on the title-page of the book, are almost identical (save for a difference of colours) with the arms of Lithuania, which occur in the Princess's shield upon the binding.

Inserted are holograph letters, signed, of Maria Josepha and of her mother, the Archduchess.

54

MADAME DE SARTINE.

LUNEAU DE BOISJERMAIN (P. J. F.). Cours d'histoire universelle, petits élémens.

2 vols. 8vo.

Paris, 1768.

. These volumes are in a red morocco binding. Round the sides runs a three-line fillet stopped at the corners, and at each interior angle is a fleuron. The back is flat with gilt bands, and in each panel is the same fleuron between dots, stars, and small tools. The boards are lined with marbled paper, and the edges of the leaves are gilt. In the centre of each cover is a large Armorial book-stamp containing two oval shields, side by side, within an ornamental framework edged with two branches of palm. Over all is a Coronet. The arms on the dexter shield are: Or, on a bend azure, three sardines argent (Sartine); on the sinister: Azure, a chevron between two stars on a chief, and in base a lion rampant, all or (Hardy). The device is that of Marie Anne Hardy du Plessis, Marquise de Sartine, who was born at Paris in 1730, and married Antoine Raymond Jean Gualbert de Sartine, the celebrated Lieutenant-General of Police, in 1759. He held this position until 1774, and showed an ability, zeal, and tact never before equalled. In 1774 he entered the Ministry of Marine. The approach of hostilities with America, which came to a head in 1778, rendered an increase in the French fleet of pressing importance, and Sartine pushed forward the building of Warships with the utmost energy. The enmity of a colleague, Necker, and the fact that he had overdrawn his resources, brought about his disgrace. On his resignation he received a gift of a hundred and fifty thousand francs, and a pension of seventy thousand. On the outbreak of the Revolution, through the advice of his friends, he went to Spain. He died at Tarragona in 1801.

The compiler of this book, Pierre Joseph François Luneau de Boisjermain, was born at Bourges in 1732. In early life he joined the Jesuit brotherhood, but later abandoned it and went to Paris. There he gained a living by giving courses in grammar, history, and geography, and as his methods of teaching were new, he attracted many pupils, for whom he composed various text-books. He was strongly opposed to the methods of the Book-sellers, and attempted the publication and sale of his own books directly, and though he met with the strongest opposition and various defeats, continued to attack the Book-sellers. He engaged in a lawsuit against the owners and subscribers of the "Encyclopedia," which, after nine years, was decided against him. He was the author of a very large number of text-books, collections, and editions of Authors. The present book, which was partly the work of Villaret, passed through several editions. Claude Villaret, who helped in producing it, was a Lawyer who, compelled by misfortune, became an Actor in the provinces. Returning to Paris in 1756, he took to writing historical works, and gained considerable reputation by his completion of Velly's "Histoire de France."

55

MADAME DE SARTINE.

LA PLACE (P. A. de). Lettres à Myladi . . . et autres Œuvres Meliés ; tant en prose qu'en vers.

J. L. de Bourbers. *Brussels*, 1773.

3 vols. Small 8vo.

* * These three volumes are bound in red morocco. The sides are bordered with a three-line fillet, stopped at the corners with a rosette, and at each interior corner is stamped an heraldic charge of a fish, a lion rampant, and an estoile. The backs are smooth with bands, and in each panel is stamped a charge, between dots, circles, and formal foliate tools. The edges of the leaves are gilt, and the boards lined with marbled paper. In the centre of each cover is an Armorial book-stamp containing two oval shields. The arms on the first are : Or, on a bend azure three sardines argent (Sartine) ; on the second : Azure, a chevron with a lion rampant in bases, on a chief three estoiles, all or (Hardy). The shields are surrounded by a frame and branches of palm and laurel, and surmounted by a coronet. The device is that of Marie Anne Hardy du Plessis, born at Paris in 1730, who married in 1759 Antoine Raymond Jean Gualbert Gabriel de Sartine, Lieutenant-General of the Police.

The Author of the book, Pierre Antoine de la Place, was born in 1707 at Calais. He was educated at the College of the English Jesuits at St. Omer, and on leaving there had to re-learn French, which he had entirely forgotten. English literature was in fashion at Paris when La Place arrived there, and he set himself to take advantage of his opportunity. An accidental service rendered to Mme. de Pompadour obtained him the editorship of the "Mercure de France." For a time he lived at Brussels attempting literary work, and died at Paris in 1793.

This copy appears to be specially printed on thick paper. *The Armorial shield differs from the preceding.*

56

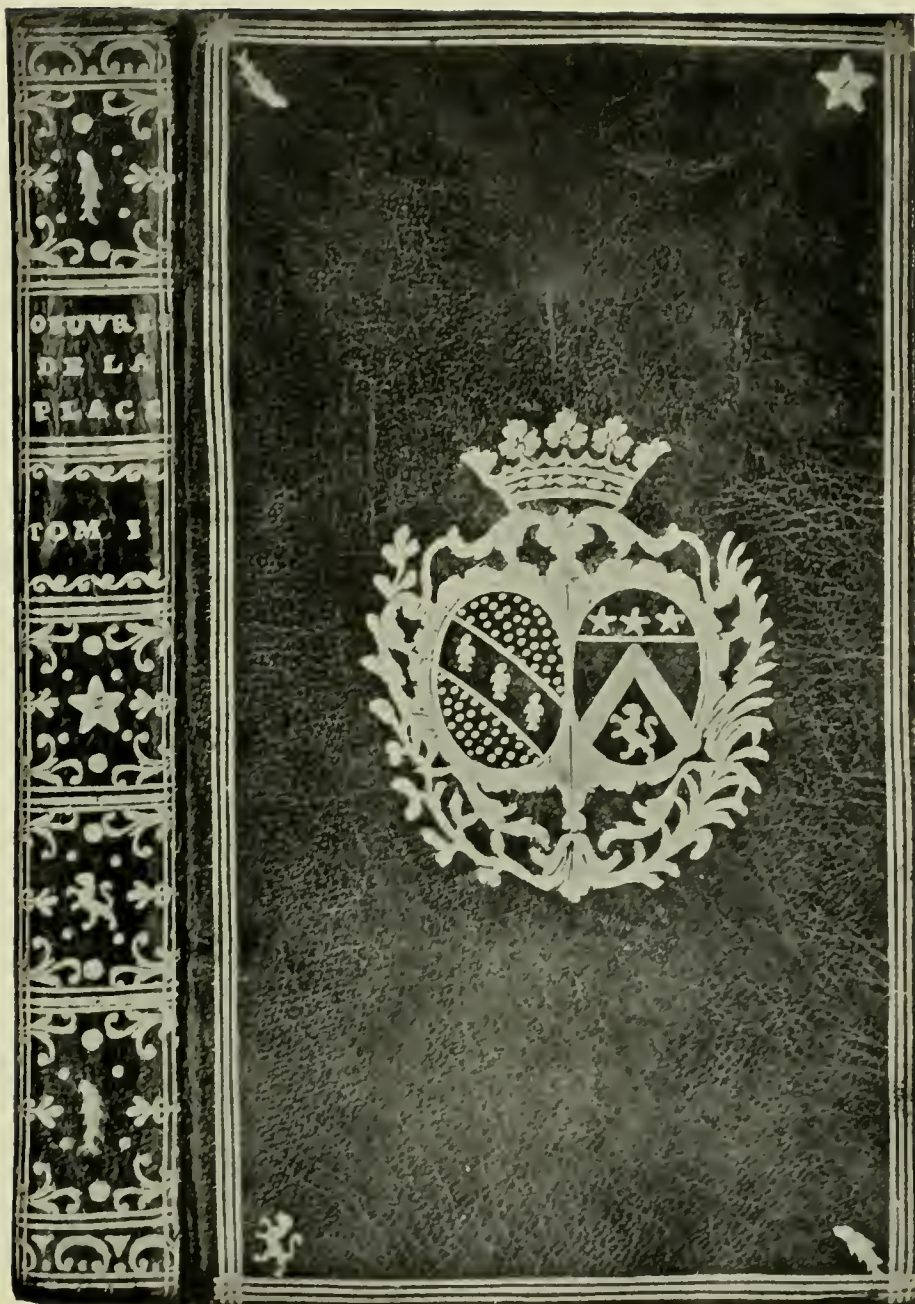
DUCHESS DE RICHELIEU.

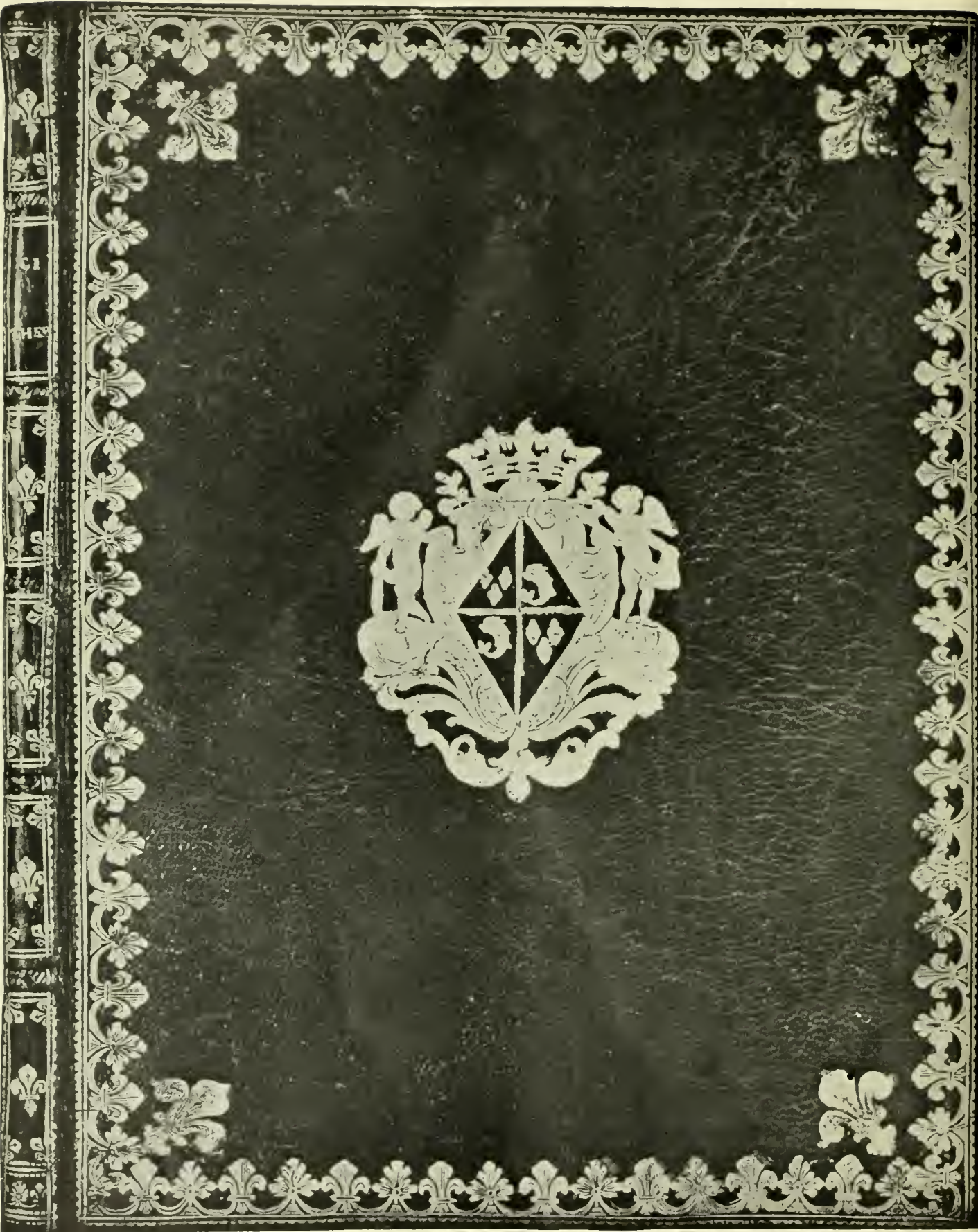
BATTEUX (Abbé). Les quatres poetiques : d'Aristote, d'Horace, de Vida, de Despréaux, avec des traductions et des remarques par M. l'Abbé Batteux. *Beautiful frontispiece by Cochin.*

Michel Lambert. *Paris*, 1771.

2 vols. 8vo.

* * Bound in olive morocco. The sides are quite plain except for a three-line fillet running round the edges. The back is flat with bands, and the panels have a flower-spray in the centre between dots and small foliate tools. The boards are lined with marbled paper, and the edges of the leaves are gilt. In the lowest panel of the back is a small armorial device. The arms on the shield are : Azure, a cross gules (Genoa),





on an escutcheon, Argent, three chevrons gules (Richelieu). The device is that of the Duchesse de Richelieu, wife of Louis François Armand du Plessis de Wignerot, Duc de Richelieu.

These volumes contain the four treatises on poetry written by Aristotle, Horace, Vida, and Boileau. The "de Arte Poetica" of Marcus Hieronymous Vida was first printed at Rome in 1527, and "L'Art Poétique" of Nicolas Boileau Despréaux at Paris in 1674. The poetics of Vida were frequently reprinted and translated, and English versions were issued in 1725 by Christopher Pitt and in 1793 by John Hampson. Boileau's "Art Poétique" appeared in an English version as early as 1683, and in later translations of his works. The present translation into French was made by Charles Batteux. He was the Author of a number of translations and works on literature, and was born at Reims in 1713. He was educated in his native city and took Orders, and for a while taught rhetoric. About 1739 he moved to Paris, where he occupied Chairs in the Colleges of Lisieux and Navarre, becoming finally Professor of Philosophy in the Collège Royal. About 1754 he was elected a member of the Académie des Inscriptions et Belles-Lettres, and in 1761 was made a member of the French Academy. He was also an Honorary Canon of Reims, and died at Paris in 1780. Among his works was a "Cours élémentaire" for Military schools, in no less than 45 volumes.

57

MADAME ÉLISABETH DE FRANCE.

FAVART (C. S.) and GLUCK (C. W.). *Cithere Assiégée, Ballet en Trois Actes*, représenté, pour la première fois, par l'Académie-Royale de Musique le Mardi 1^{er} Août 1775.

Delormel. *Paris*, 1775.

4to.

. Presented by Gluck to the "heroic sister" of Louis XVI.

The binding is of red morocco, heavily tooled. Round the edges of the covers runs a frame made with a roll with a pattern of fleurs-de-lys and formal leaves, and a larger fleur-de-lys is stamped at each corner. The back has raised bands with a fleur-de-lys between four smaller ones stamped in each panel. The boards are lined with red watered silk. The centre of each cover is occupied by an Armorial device. The lozenge-shaped shield contains the arms: Quarterly 1 and 4, Azure, three fleurs-de-lys or (France); 2 and 3, Or, a dolphin azure (Dauphiné). It is in a framework of formal ornament with two winged figures at the side, and above is a Prince's coronet. The device is that of Élisabeth, only daughter of Louis Dauphin and Maria Josepha, and sister of Louis XVI. She was born at Versailles in May 1764, and, left an orphan at three years old, was entrusted to the care of the Comtesse de Mareau and the Abbé Montaignut. She early showed a kind and generous disposition, and devoted a considerable part of her allowances to Institutions for rearing orphans or assisting the aged. During the dangers which surrounded the Royal house in 1789 the Princess shared their troubles and refused to leave France with her aunts,

but stayed with her brother (Louis XVI), to whom she was devoted. Taken to Paris with the King and his family, she accompanied them to the Temple, and solaced their last moments with her tenderness and care. Louis XVI and Marie Antoinette preceded her to the scaffold, where she herself met death with fortitude and composure. A list of her books, "Catalogue des livres provenant de chez la fille Eliazbeth Capet, condamnée," is preserved in the Bibliothèque Arsenal, *and as almost all her books are now in the Bibliothèque Nationale, examples of her Library are very rarely met with.*

It is interesting to notice that the library of Marie Antoinette, Madame Élisabeth's sister-in-law, was specially noted for possessing "a Collection of Plays, a number of Operas by the great Italian composers, and a complete set of the works of Gluck." We can picture the little Princess, eleven years old, being presented with this "book of words" at the first performance of this Opera of Gluck's at the Académie Royale on the first of August 1775.

Charles Simon Favart, the writer of the words, was born at Paris in 1710. He was the son of a pastry-cook, and though he studied with success at the Collège Louis le Grand, and obtained a prize for a poem, he was compelled by poverty to carry on his father's business. He persevered in writing, and his first vaudeville, "Les Deux Jumelles," was a great success, and soon gained him influential patronage. He wrote a number of plays for the Théâtre de la Foire, and becoming director of the Opéra Comique, he with his wife, "Mlle. Chantilly," carried it on with great advantage. Through the intrigues of Maurice of Saxony he was imprisoned at Strassburg, but later returned to Paris, and retrieved his fortunes. He died in 1792.

Christoph Willibald Gluck, who was born in 1714, is a Musician of world-wide reputation. It is of interest to note that he was the music-teacher of Marie Antoinette, and also of Madame Élisabeth.

Inserted is a holograph letter, signed, of Marie Clotilde, sister of Madame Élisabeth.

58

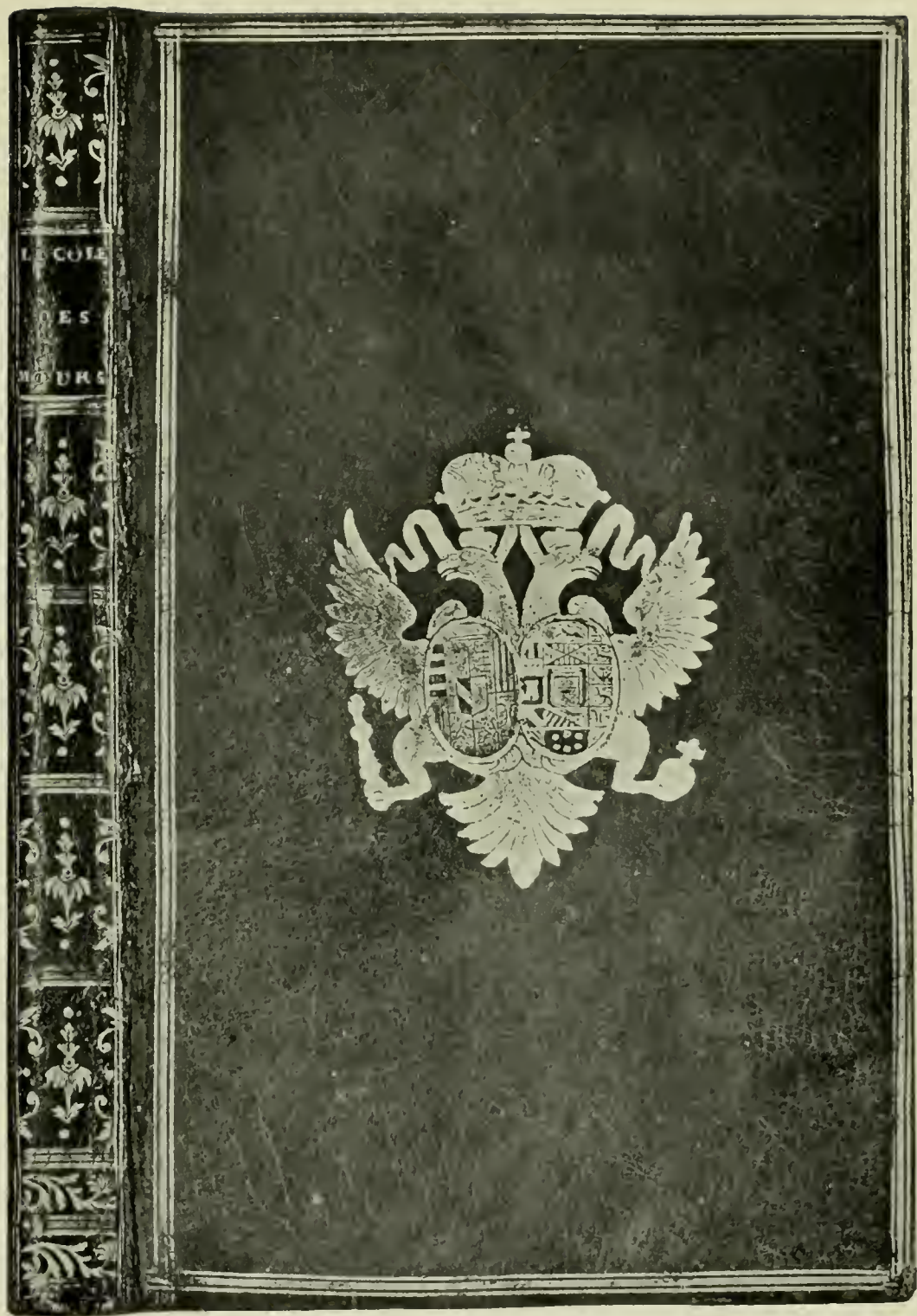
THE EMPRESS MARIA THERESA.

FALBAIRE DE QUINGEY (C. G. F. de). L'Ecole des moeurs, ou les Suites du Libertinage, Drame en Cinq Actes et en Vers. Représenté à la Comédie Française le 13 Mai 1776.

Paris, 1776.

8vo.

* * * The binding is of red morocco, the sides being enclosed with a three-line fillet. The back is smooth with bands, and each panel contains a fleuron between dots and curved tools. The edges of the leaves are gilt, and the boards are lined with marbled paper. In the centre of each cover is an extremely elaborate armorial device, containing two oval shields side by side. The arms on the first are—Quarterly of eight: 1, Barry of eight argent and gules (Hungary Ancient); 2, Azure, semée de fleurs-de-lys or (Anjou-Sicily); 3, Argent, a cross patonce between four crosslets or (Jerusalem); 4, Or, four pallets gules



(Aragon); 5, Azure, three fleurs-de-lys or, a bordure gules (Anjou Modern); 6, Azure, a lion rampant, crowned or, armed and langued gules (Guelders); 7, Sable, a lion rampant or, armed and langued gules (Brabant); 8, Azure, semée of crosslets-fitchées or, over all two barbed addorsed of the last (Bar). Over all on an escutcheon, Or, on a bend gules three alerions argent (Lorraine); impaling, Or, five balls gules, two, two, one, in chief another of larger size azure, thereon three fleurs-de-lys of the field (Tuscany). The second shield is much more complicated, and some of the quarterings are so minutely engraved as to be undecipherable. There are sixteen quarterings grouped round the centre shield of Austria, "Gules, a fess argent." Taken perpendicularly, there are six in the first row. The first is too indistinct to determine; the second is Aragon, "Or, four pallets gules"; the third, perhaps, Moravia, "Azure, an eagle chequy gules and argent, crowned or"; the fourth, Castile, "Gules, a castle triple-towered or"; the fifth Lorraine, as above; and the sixth unidentifiable, but perhaps Burgundy Ancient. The four in the second row are: Leon, "Argent, a lion rampant gules crowned or"; Aragon-Sicily, "Per saltire in chief and base or, four pallets gules, in flanks argent, an eagle displayed sable"; Görtz, "Per bend in chief azure a lion rampant or, in base argent two bends sinister gules"; Tuscany as above. In the last row is perhaps Jerusalem, "Argent, a cross potent between two crosslets or"; the second Hapsburg, "Or, a lion rampant gules, crowned azure"; the third Caroriola, "Argent, an eagle displayed azure, on its breast a crescent compony-counter of the field and gules"; the fourth Juliers, "Or, a lion rampant sable, crowned of the field"; the fifth Bar, as above, and the sixth undecipherable. The two shields are upon a double-headed eagle with golden beak and claws, holding in the right claw a sceptre, in the left the Imperial orb. The device is that of the Empress Maria Theresa of Austria, who married Francis I, Duke of Lorraine. The Empress died in 1780.

Charles George Fenouillot de Falbaire de Quingey, the author, was born at Salins in 1727. Though trained for the Church, he went into business and wrote plays. His first, "L'Honnête Criminel," met with great success, and was followed by others favourably received, many being translated into German and Italian. He died in 1800 or 1801.

The scene of this play is laid in London, as is that of another, "La Fabricant de Londres."

Volumes from the Library of the great Empress are of extreme rarity. Inserted is a most interesting letter signed by the Empress.

59

THE EMPRESS MARIA THERESA (?)

CATULLUS, TIBULLUS, AND PROPERTIUS, ex Recensione Joannis Georgii Grae VII, Cum Notis Integris Jos. Scaligeri, M. Ant. Muretii, Achill Statii, R. Titii, et cet.

Rudolphus a Zyll. *Utrecht*, 1680.

8vo.

. Curiously bound in a rich brown calf with unusual tooling. The sides are framed with a double-line gilt fillet crossing at the corners, with a tooled ornament at each interior corner. Scattered over the sides are large gilt stars, and in the centre is

a Sceptre or baton surmounted by a Crown. The back has raised bands, and in each panel is a diamond-shaped ornament of flower-sprays and birds between corner-pieces of curved foliage and flowers. The edges of the leaves are gilt, and the boards lined with plain paper. The binding is clearly of Netherlandish work, the complicated and very finely-cut tools on the back being typical. The Armorial device may be that of the Empress Maria Theresa, "a 'baton de justice' crowned." The Crown is that of the Holy Roman Empire.

60

DUCHESS DE LORRAINE.

L'HOSPITAL (Michael de). *Essai de Traduction de quelques Epitres et autres Poésies Latines avec des Eclaircissemens sur sa Vie et son Caractere.*

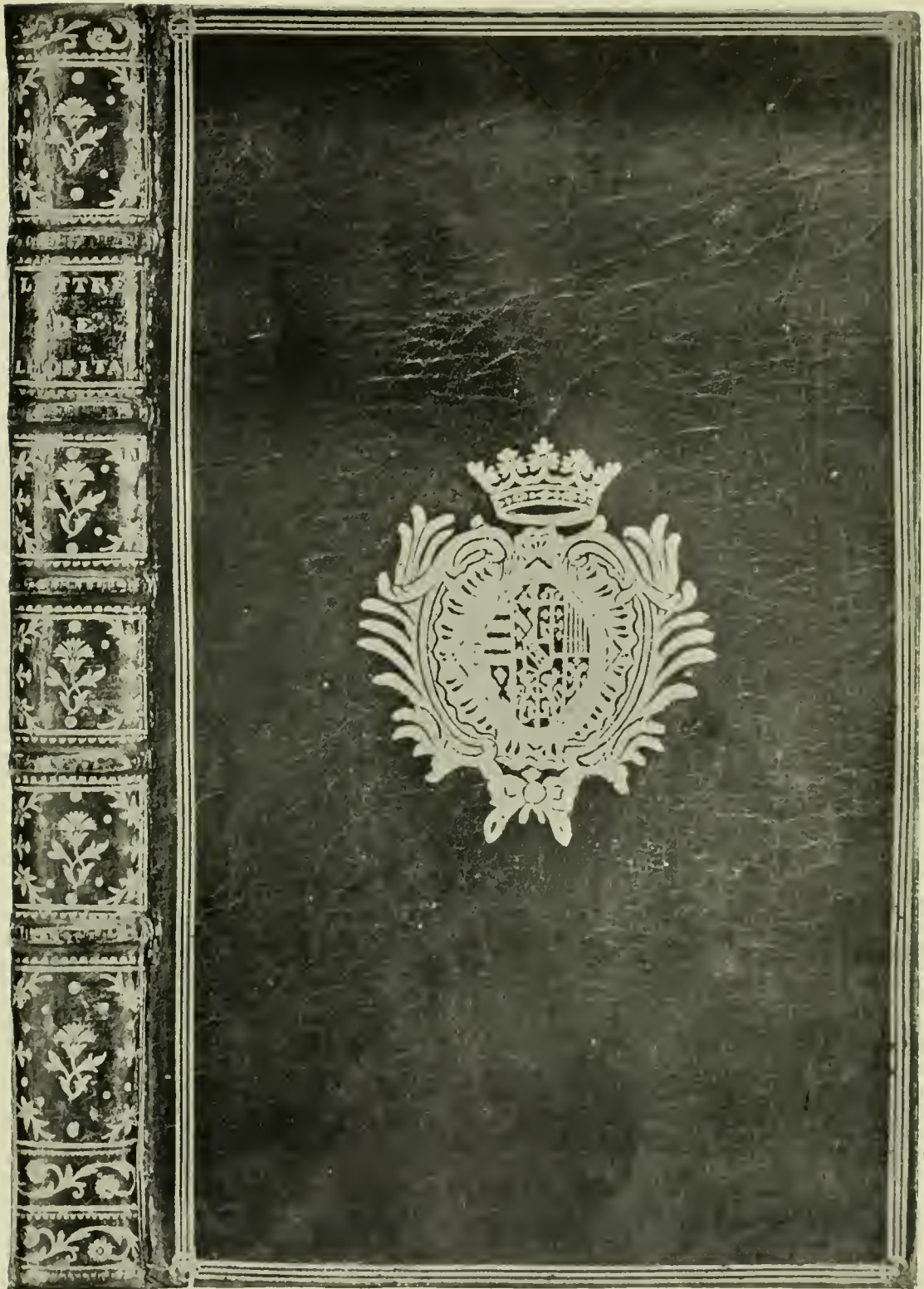
Moutard. *Paris*, 1778.

8vo.

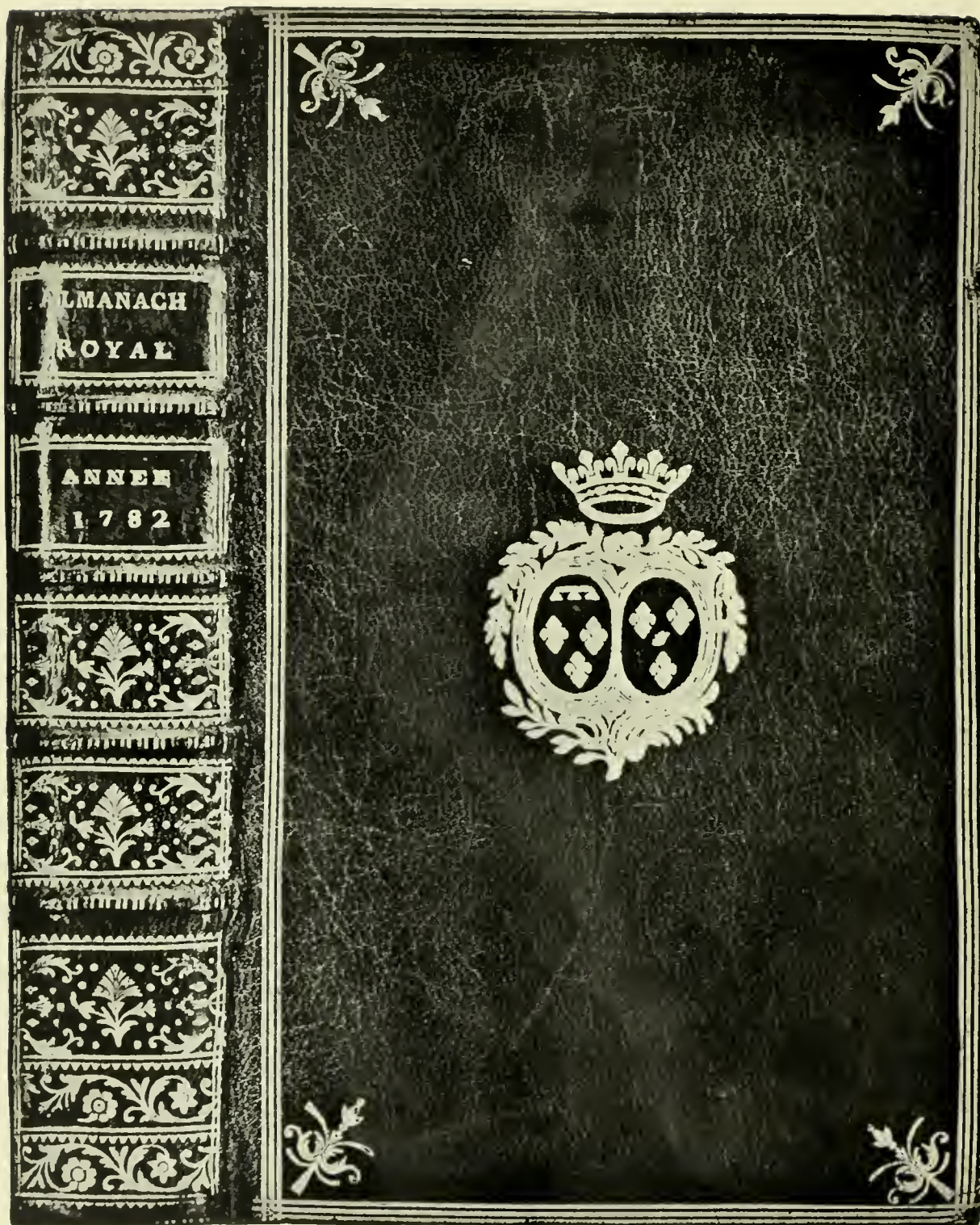
* * * The binding of this volume is of plain red morocco, with a three-line fillet running round the edge of the sides. The back has raised bands, and in each panel is a flower-spray between dots and small tools. The edges of the leaves are gilt, and the boards lined with marbled paper. The shield contains the following arms: Quarterly 1, Gules, four bars argent (Hungary); 2, Azure, semée de fleurs-de-lys or (Anjou Sicily); 3, Argent, a cross patonce between four crosslets or (Jerusalem); 4, Or, paly of four gules (Aragon); 5, Azure, semée de fleurs-de-lys or (Anjou); 6, Azure, a lion rampant crowned or, armed and langued gules (Brabant); 7, Azure, semée of crosslets fitchées or, over all two barbed addorsed of the last (Bar). Over all, on an escutcheon, Or, on a bend gules three alerions argent (Lorraine). The arms are those of Maria Anne, daughter of the Emperor Charles VI, wife of Charles, Duc de Lorraine, and sister of the Empress Maria Theresa.

Michael de l'Hospital, Chancellor of France, was born at Aigueperse in Auvergne in 1507. As Chancellor he tried to carry out a liberal policy during the Regency of Catherine de Médicis for her son Charles IX. In the Civil wars between the Huguenots and the Catholics he attempted to preserve a middle course and to put down persecution, but the Peace of Amboise brought him into disfavour with Catherine, and he resigned the Chancellorship, dying in 1573. An Edition of his "Letters" was printed at Paris in 1585, and of his poems in 1732. The present translation is anonymous, but was really the work of Jean Marie Louise Coupé, a professor of rhetoric at the Collège de Navarre. Born at Peronne in 1732, he was appointed in 1765 tutor to the Prince de Vaudemont, and with him travelled into Germany, Italy, and Switzerland. In 1778 he obtained a position in the Royal Library, but on the outbreak of the Revolution retired to Fontainebleau, where most of his works were written. He died at Paris in 1818.

This volume contains interesting contemporary references to Francis II, Mary Stuart, Mary of Guise, and to members of the Houses of Lorraine and Guise.







61

THE EMPRESS MARIA LOUISA.

IL DON CALANDRANO. Dramma Giocoso per Musica da Rappresentarsi in Firenze nell' Autunno dell' Anno 1781.

A. G. Pagani. *Florence, 1781.*

12mo.

* * An elaborately bound copy of a "Book of the words" prepared for Maria Louisa, Archduchess of Austria and Grand Duchess of Tuscany, wife of the Emperor Leopold II. The binding is of white silk, and round each cover runs a framework of sprays of red and blue flowers with green leaves embroidered in coloured silks. In the centre of each cover is an ornamental shield surmounted by the Ducal crown and resting upon a Cross, and from the base of the shield hangs an Order. The arms are embroidered in their correct colours, and the quarterings are as follows: 1, Barry, argent and gules (Hungary Ancient), impaling Gules, on a mount in base vert an open crown or, issuant therefrom a patriarchal cross argent (Hungary Modern); 2, Gules, a lion rampant crowned or, double quenced (Bohemia): it is probable that the ground and lion should be or and gules, the arms of Hapsburg; 3, Bendy of six or and azure, a bordure gules (Burgundy Ancient); 4, Azure, semée of crosslets-fitchés or, over all two barbed addorsed of the last (Bar). Over all on an escutcheon, Or, on a bend gules three alterions argent (Lorraine), impaling Gules, a fess argent (Austria), impaling, Or, five balls gules, two, two, and one, in chief another of larger size azure, thereon three fleurs-de-lys of the field (Tuscany). The shield rests on the cross of the Order of St. John of Jerusalem.

The subject of the Play or Ballet seems to have been taken from some episode in the life of the hero of several of the stories in Boccaccio's "Decameron," whose misfortunes have made all Europe merry for four centuries.

62

DUCHESS D'ORLÉANS.

ALMANACH ROYAL, Année M.DCC.LXXXII. Présenté à sa Majesté pour la première fois en 1699, par Laurent D'Houry, Ayeul de l'Editeur.

Paris, 1782.

8vo.

* * This binding, by François Gaudreau, is of red morocco of very superior quality. Round the sides runs a three-line gilt fillet, and at each corner is stamped a fleuron. The back has raised bands, and in each panel is a flower-spray within dots, circles, and foliate tools. The top and bottom panels are finished off with pallets. The edges of the leaves are gilt, and the boards lined with blue paper. In the centre of each cover is an Armorial device consisting of two shields side by side. On the first are the arms of the Dukes of Orléans, "Azure, three fleurs-de-lys or, a label argent"; on the second the Bourbon arms, "Azure,

three fleurs-de-lys," with a baton in bend sinister. The shields are in ornamental frames, surrounded by wreaths, and over all is a crown. The stamp is that of Louise Marie Adelaide de Bourbon-Penthièvre, daughter of the Duc de Penthièvre and Marie Thérèse Félicité d'Este, and grand-daughter of Louis Alexandre de Bourbon, Comte de Toulouse. She was born at Paris in 1753, and in 1769 was married to Louis Philippe Joseph d'Orléans, generally known as Philippe-Égalité. Up to the time of the Revolution she appeared to great advantage at Court, but in 1793 her husband was executed and she was imprisoned for a time in the Luxembourg, and was afterwards placed in charge of Doctor Belhomme. In 1797 she was transported to Spain. In her later life she devoted much of her time to charity, and died at her Château of Ivry-sur-Seine in June 1821. She left three sons: Louis Philippe the last King of France, the Duc de Montpensier, and the Comte de Beaujolais. At the first Restoration she returned to Paris, and was in receipt of a pension from the King.

63

PRINCESSE DE LIGNE.

GILPIN (W.). Voyage en différentes parties de L'Angleterre, et particulièrement dans les Montagnes & sur les Lacs du Cumberland & du Westmoreland. Traduit par M. Guédon de Berchere. *Numerous illustrations in aquatint.*

London and Paris, 1789.

2 vols. 8vo.

* * The binding is of citron morocco, decorated in the formal style. Round the edge of the sides runs a frame made with a toothed fillet, and another frame of similar work is repeated half an inch within. Between the two runs a narrow chainwork roll. The back is flat with bands, and the panels contain a small rosette between four dots and corner-pieces. The boards are lined with red paper, and the edges of the leaves are gilt. In the centre of the covers is an elaborate Armorial book-stamp. It consists of two oval shields, side by side, placed on a Peer's mantle, and surmounted by a coronet. The dexter shield contains eight quarterings: 1, Gules, four fesses, argent (Hungary); 2, Azure, semée of fleurs-de-lys or, a label of three points (Anjou-Sicily); 3, Argent, a cross patonce between four crosslets or (Jerusalem); 4, Or, four pallets gules (Aragon); 5, Azure, semée of fleurs-de-lys or, a bordure gules (Anjou Modern); 6, Azure, a lion rampant crowned or, armed and langued gules (Gueldres); 7, Sable, a lion rampant crowned or, armed and langued gules (Brabant); 8, Azure, semée of crosslets fitchées or, over all two barbed addorsed of the last (Bar). On an inescutcheon, Azure, a bend gules (Ligne), impaling, Or, on a bend gules three alerions argent (Lorraine). On the sinister shield are the arms, Azure, fretty or (Bethizy). The device is that of Henrietta Eugénie de Bethizy de Mezières, Princesse de Ligne, wife of Claude Lamorel Hyacinthe Ferdinand, Prince de Ligne.

The Author of this book, William Gilpin, was born at Carlisle in 1724, and educated at Oxford. After taking Orders, he for many years kept a Grammar school at Cheam in Surrey, but at length obtained a Prebend in the New Forest, where he died in 1804. He was the





Author of several works relating to Divinity and Ecclesiastical biography, but his reputation is principally founded on his "Picturesque tours" through parts of the Kingdom. These have become more especially sought after of late years on account of their beautiful illustrations in aquatint.

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MADAME DE LABORDE.

PHILIBERT. Histoire des revolutions de la Haute Allemagne, Contenant les Ligues et les Guerres de la Suisse.

Zurich, 1766.

2 vols in 1. Small 8vo.

* * This volume is in a binding of yellow morocco. The sides are quite plain except for a three-line gilt fillet running round the edges of the sides, and stopped at the corners with a rosette. The back is flat with bands. The panels are ornamented with a spray of pomegranate surrounded by stars, dots, and flowers. The edges of the leaves are gilt, and the boards lined with marbled paper.

Of the author, Philibert, nothing is known. He was not Philibert de Vienne, as a note in the book suggests, but he was "Préteur Royal" at Landau. The British Museum Catalogue credits him with a curious tract, "Cri d'un honnête homme qui se croit fonde en droit naturel et divin à repudier sa femme," revised by Voltaire, and first published in 1769.

On the inner cover is the book-plate "Bibliothèque de Madame de Laborde." She was the wife of Jean Benjamin de Laborde, first Valet-de-chambre to Louis XV.

65

MADAME DE LABORDE.

ALMANACH ROYALE, Année Commune M.DCC.XCI. Présenté à sa Majesté pour la première fois en 1699, par Laurent D'Houry, Editeur.

Paris, 1791.

8vo.

* * Bound in red morocco, very elaborately tooled. The sides are enclosed in an ornamental frame of curved lines, ending in sprays, leaves, and flowers, and the panels are stamped with fleurs-de-lys and dots. The boards are lined with blue silk, and the edges of the leaves are gilt.

On the sides of the binding, within an ornamental frame surmounted by a wreath, are the initials D.L.F. These stand for Madame de Laborde. She was wife of J. B. de Laborde, who was born at Jacca in Argon in 1724. His business affairs were so flourishing that in 1758, when he was charged with the negotiation of a loan to France from Spain,

the Spanish Ambassador replied that though they would not lend to the French King, they would lend to him personally. He was made Banker of the Court, and received the title of Marquis. His important position in the mercantile world was proved when, during the American War, he collected almost all the floating gold money in Europe for the payment of the French Army and Navy. Though lavish in his expenditure, he remained simple and unspoilt, and never assumed the title of Marquis. He was arrested at the end of 1793 at his Château at Mereville, and brought to Paris to be tried before the Revolutionary Tribunal. On 18th April 1794 he was condemned to death, and was executed the same day. His "Chansons" are known to all amateurs of French illustrated books.

The volume contains the ticket of the stationer : "Chaulin & C. M^o Papetier des Bureaux du Roi, successeur de M. Dubois, Rue Saint-Honoré au coin de celle d'Orléans."

The Almanach, published yearly for a hundred years, contained all information relating to the Court, the departments of State, the governments, and all political information, as well as all institutions and regulations regarding the City. It was the Official handbook in use in all the Government bureaux, and supplied to all the Officials of the Court and public offices.

Inserted is a holograph letter, signed, of J. B. de Laborde.

66

THE PRINCESS SOPHIA.

CLÉRY (J. B. C. H.). Journal de ce qui s'est passé à la Tour du Temple, pendant la captivité de Louis XVI. Roi de France. *Portraits by Bovi and Audinet.*

London, Baylis, 1789.

8vo.

* * Bound by C. Kalthoeber. The volume was published by subscription, and the very long list of Subscribers is headed by the whole of the members of the family of George III. This copy is the one which belonged to the Princess Sophia, and contains her book-plate at the beginning, the initial "S" surmounted by a coronet. The binding is of straight-grained red morocco without ornament, except for a single gilt line round the sides and gilt bands on the smooth back.

Jean Baptiste Canthanet Cléry, Valet-de-chambre of Louis XVI, and celebrated for his devotion to that unfortunate monarch, was born at Jardy in the commune of Marnes (Seine-et-Oise) in 1759, and died near Vienna in 1809. From 1782 onwards Cléry was in the Royal service, and was a servant of the Dauphin when on the fateful 10th of August 1792 the palace of the Tuileries was stormed by the mob and the Royal family taken and confined as prisoners in the Temple. The King was brought to trial and found guilty of a conspiracy against the nation, and finally sent to the guillotine on 21 January 1793. After some trouble Cléry obtained permission to serve his master in the Temple prison, which he entered on 26 August, and remained with the King until his execution. After Cléry's release he rejoined the remainder of the Royal family in Germany, though he paid visits of



some duration to England. These Memoirs, written with touching simplicity, relate only to the five months of the King's imprisonment, and were intended to serve as material for future biographers of Louis XVI—"As the only continual witness," he writes, "of the cruel treatment of the King and his family, I alone am qualified to write about it." "I have set down the facts with all details in the simplest manner without comment and without partiality." *The volume contains two portraits of Louis XVI, one engraved by Mme. Bovi after Le Suire, the other engraved by Hubert.*

The Princess Sophia was the fifth daughter of George III, and was considered the cleverest of the family. She was a Connoisseur in works of art and interested in literature and books. After the unfortunate and terrible scandal which wrecked her life she lived in seclusion, and in her later years she became totally blind.

67

DUCHESS D'ANGOULÊME ("MADAME ROYALE").

MONTJOYE (G. de). *Eloge historique du Père G. F. Berthier, Garde de la Bibliothèque du Roi, adjoint à l'Education de ll. MM. Louis XVI et Louis XVIII. Portrait. Uncut.*

La Petit. *Paris, 1817.*

8vo.

* * The volume is bound in red grained morocco. The edges of the covers are gilt, with a narrow roll of fleurs-de-lys within a plain and toothed fillet. The back is flat with gilt bands, and in each panel is stamped a fleur-de-lys. The edges are left uncut, and the boards are lined with plain white paper. In the centre of each cover is an Armorial book-stamp. There are two shields placed side by side. On the first are the arms of France: Azure, three fleurs-de-lys or, a bordure crenellée gules. These are the arms of Louis, Duc d'Angoulême, son of Charles X, who was Comte d'Artois.

The second shield bears the arms of France, plain, as used by Maria Theresa, only daughter of Louis XVI, who married the Duc d'Angoulême. The two shields are within a formal frame surrounded by a garland, and surmounted by a crown.

The author, Christophe Félix Louis Ventre de la Touloubre, called Galart de Montjoye, was born at Aix in 1746. He was brought up as a Lawyer, but came to Paris, and devoted himself to literature. In 1790, in company with Geoffrey and Royon, he founded the "Amis de Roi," which for a time met with extraordinary success, but was suppressed in 1792. When the Convention decided that Louis XVI should be brought to trial, Montjoye bravely undertook his defence. Proscribed in 1793, he retired into hiding, and was forced to escape into Switzerland. While living in that Country he published several works in favour of the Bourbons. Under Bonaparte he held several professorships at Ghent and Bruges. When Louis XVIII succeeded in 1815 Montjoye was given a pension and made librarian of the Mazarine Library. He died in 1816. In this volume, published posthumously by his son, he has written the life of another librarian, Guillaume François Berthier. Born at Issadun in 1704, he entered the Jesuit order, and soon became renowned for his virtues and learning. He was Professor of Belles-Lettres at Blois, of Philosophy at

Rennes and Rouen, and of Theology at Paris. He gave up his positions to continue the "Histoire de l'Église Gallicane," and composed the last six volumes of that important work. In 1762 he was appointed Keeper of the Royal Library, and tutor to the sons of the Dauphin. He spent his later life in retirement, and died in 1782.

68

DUCHESS D'ANGOULÊME ("MADAME ROYALE").

CONNAISSANCE DES TEMPS, ou des Mouvemens Célestes à l'usage des Astronomes et des Navigateurs pour l'an 1826.

Bachelier. *Paris*, 1823.

8vo.

* * This binding is of red morocco. Round the sides is a frame within a fillet, made with a well-designed roll of natural and heraldic fleurs-de-lys arranged alternately between sprays of foliage. The back is flat with bands, and the panels are alternately tooled with a large fleur-de-lys within spiral flourishes, or semée with very small fleurs-de-lys and dots. The edges of the leaves are gilt, and the boards lined with blue silk. In the centre of each cover is an armorial book-stamp containing two oval shields side by side. The first contains the arms of France, "Azure, three fleurs-de-lys or," with a bordure crenellée gules as borne by the Comte d'Artois; the second has the arms of France plain. The shields are within ornamental foliate frames with festoons of flowers, and are surmounted by a crown. The device is that of Maria Theresa, only daughter of Louis XVI, who married her cousin, Louis Antoine d'Artois, Duc d'Angoulême, son of Charles X. Her early life was unfortunate and unhappy. Born at Versailles in 1778, she was only thirteen when her father's rule was overthrown, and she changed the grandeur of Versailles for the Temple prison, where she saw her father and her unhappy mother, Marie Antoinette, led forth to the scaffold. After a time, through Austrian influence, she was released, and for a year lived at Vienna. In 1799, at Milan, she married the Duc d'Angoulême, who at the age of fourteen, when the Revolution broke out, emigrated with his father in 1789 to Turin. In 1792 he received a commission in Germany, but after conducting some unsuccessful military operations, joined the other royal exiles at Holyrood Palace, Edinburgh. After his marriage he lived for a short time at Milan, and then withdrew with Louis XVIII to Hartwell, in England. On the reinstatement of Louis, he returned to France, and was made Lieutenant-General of the Army. Then ensued the Napoleonic wars, when the Duchesse took an active part in reviewing and encouraging the troops, and showed so much active enthusiasm that Napoleon spoke of her as "the only man in the family." Her efforts were unavailing, and the Duke was taken prisoner in 1815. Later she was at Madrid, but on the second abdication of Napoleon she returned to France, and lived for a time at Paris, and later at Bordeaux. On the accession of Charles X in 1824 the Duc took the title of Dauphin, but in 1830 Charles and the Dauphin signed a deed of abdication and came to England. For a time they lived at Holyrood Palace, but the Duchesse found the climate too trying, and went to Prague. Later she proceeded to Goritz, where Charles died in 1836, the Duc d'Angoulême in 1844, and she herself in 1851.



MADAME RACHEL.

BIBLIOTHÈQUE DU THEATRE FRANÇOIS. Depuis son Origine ;
Contenant un Extrait de tous les Ouvrages composés pour ce Theatre,
depuis les Mystères jusqu'aux Pièces de Pierre Corneille. *Three*
frontispieces by Cochin, five Vignettes by Eisen and Carpentier.

Dresden (Paris), 1763.

3 vols. 8vo.

* * These volumes contain an account of the various plays written in France from the earliest times, and a description of the subjects. The compilation of the book is usually ascribed to Louis Cæsar de la Baume-le-Blanc, Duc de la Vallière, who was born in 1708, and died in 1780. No doubt the immense library of the Duke was a source from which much of the information was derived, especially as regards the earliest productions.

The special interest of these volumes lies in their *provenance*, for they were in the Collection of the celebrated actress, Madame Rachel. Rachel, whose real name was Elizabeth Félix, was born in Switzerland in 1821. She was the daughter of a Hebrew pedlar, and when she was only four years old she and her sister Sophie were taken into a troupe of Italian children who gained a living by singing in cafés. In 1830 she and her sister found themselves in Paris, and together they sang in the streets, where their renderings of patriotic French songs met with approval and success. Their singing attracted the notice of Étienne Choron, a noted singing-master, who charitably gave them lessons, and after his death, in 1833, they were received as pupils at the Conservatoire. In 1837 Rachel made her first appearance in Duport's "La Vendéenne," and in the following year she appeared as Camille in Corneille's "Horace" at the Théâtre Français. Her reputation was growing, but it was not until her appearance in the "Phèdre" of Racine in 1843 that her supreme position was assured. Limited in her range, she was unsurpassed in what fell within it, and as an exponent of evil passion, acted with majesty and dignity, she was without a rival. In 1848 she acted in London, making a great sensation in the plays of Corneille and Racine. Her tour in the United States in 1855 was a disappointment, but her great powers were then waning, and her star was paling before that of Ristori. Already unwell when she started for America, she returned completely broken down in health, and finally retired to Cannet, in the centre of France, where she succumbed to the disease against which she had so long struggled. She died on 3 January 1858, and was buried at Paris.

The volumes are decorated with beautiful engravings. The frontispiece, designed by Nicholas Charles Cochin, was engraved by Jean Massard. Charles Eisen designed some of the vignettes, which were engraved by Massard and Madinet.

This is a special copy, being printed on large hand-made paper, and is in a half-red morocco binding. On the inside cover is a book-label with the initial R within a garter inscribed "Tout ou Rien," and below the inscription, "Vente après décès de Mlle. Rachel. Place Royale 9."

THE EMPRESS EUGENIE.

DES MURS (M. A. P. O.). Histoire des Comtes du Perche de la famille des Rotrou de 943 à 1231, c'est-à-dire jusqu'à la Réunion de cette province à la couronne de France. *Coloured engravings by Jacottet.*

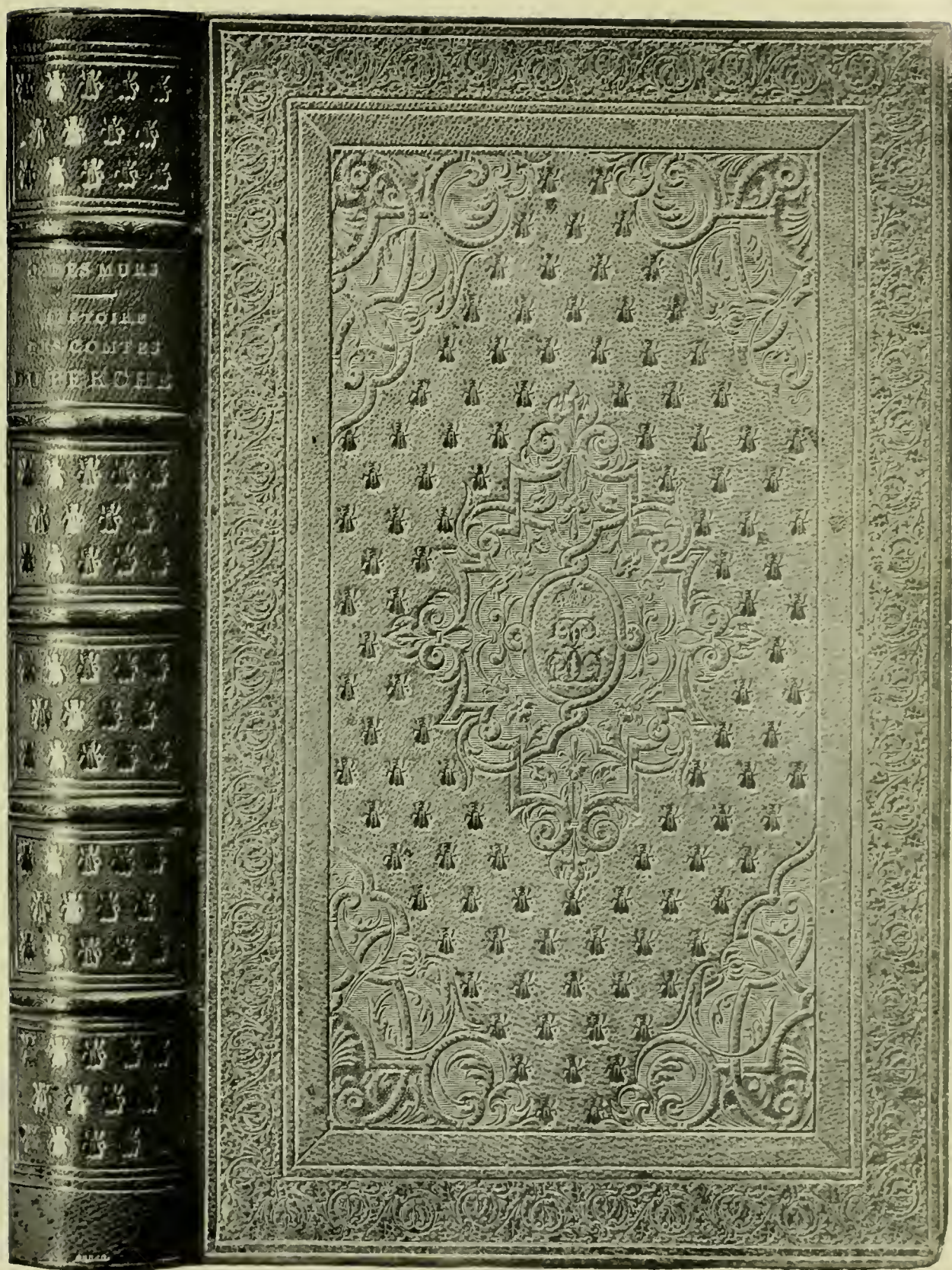
A. Gouverneur. *Nogent-le-Rotrou*, 1856.

8vo.

* * A binding from the establishment of one of the most noted of French bookbinders, Leon Gruel. It is a fine example of the extremely accurate finish of French work, and is of fine-grained cream-coloured morocco. Round the sides runs a frame made from a delicately tooled roll of curves of foliage enclosed within gilt fillets. The main part of the cover is occupied by a large panel, with heavy ornamental corner-pieces with scroll designs, showing plain upon an azured and dotted gilt background. In the middle is a large diamond-shaped centrepiece worked in the same style. The background is studded with gilt bees. The back has raised bands, and each panel is semée with gilt bees within a double-line frame. The boards are lined with white watered silk within a gilt frame of several rolls, and there are white silk end leaves. In a small oval cartouche in the centre of each cover is a monogram of two E's surmounted by an Imperial crown, the stamp of the Empress Eugénie.

The golden Bees, which have so prominent a place in this binding, were assumed by the Emperor Napoleon in place of the proscribed fleur-de-lys, as decorations for his Coronation robes, and were also employed heraldically. Their origin is curious. In 1653 a tomb was discovered at Tournai, supposed to be that of Childeric (d. 480), father of Clovis. Among the precious articles found in it were about three hundred small objects of gold and precious stones, resembling insects in shape, which were called bees. The contents of the tomb were given by the Archbishop of Mentz to Louis XIV, and were preserved in the Bibliothèque Royale at Paris. In 1832 all but two of the bees were stolen. An antiquarian, J. J. Chifflet, employed to write a history of the treasures, suggested that these small bees had been the ornaments of Childeric's coronation robe, a quite possible suggestion. He further argued that they were the originals of the fleur-de-lys, an opinion which opened a long controversy. The Emperor Napoleon assumed the bees as badges of the New Empire, and to the arms of the new princes was added a chief "Azure, semée of bees or."

A holograph letter, signed, of the Empress Eugénie to her son, the Prince Imperial, is inserted. The letter is addressed to "Monsieur Le Caporal Louis Napoléon Bonaparte chez son Papa à St. Cloud," and the Empress writes: "My dear Loulou, I think of you every time I see little boys of your age, and want to embrace them," etc.



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